

New Field for Singers and Musicians

JANUARY 1, 1913

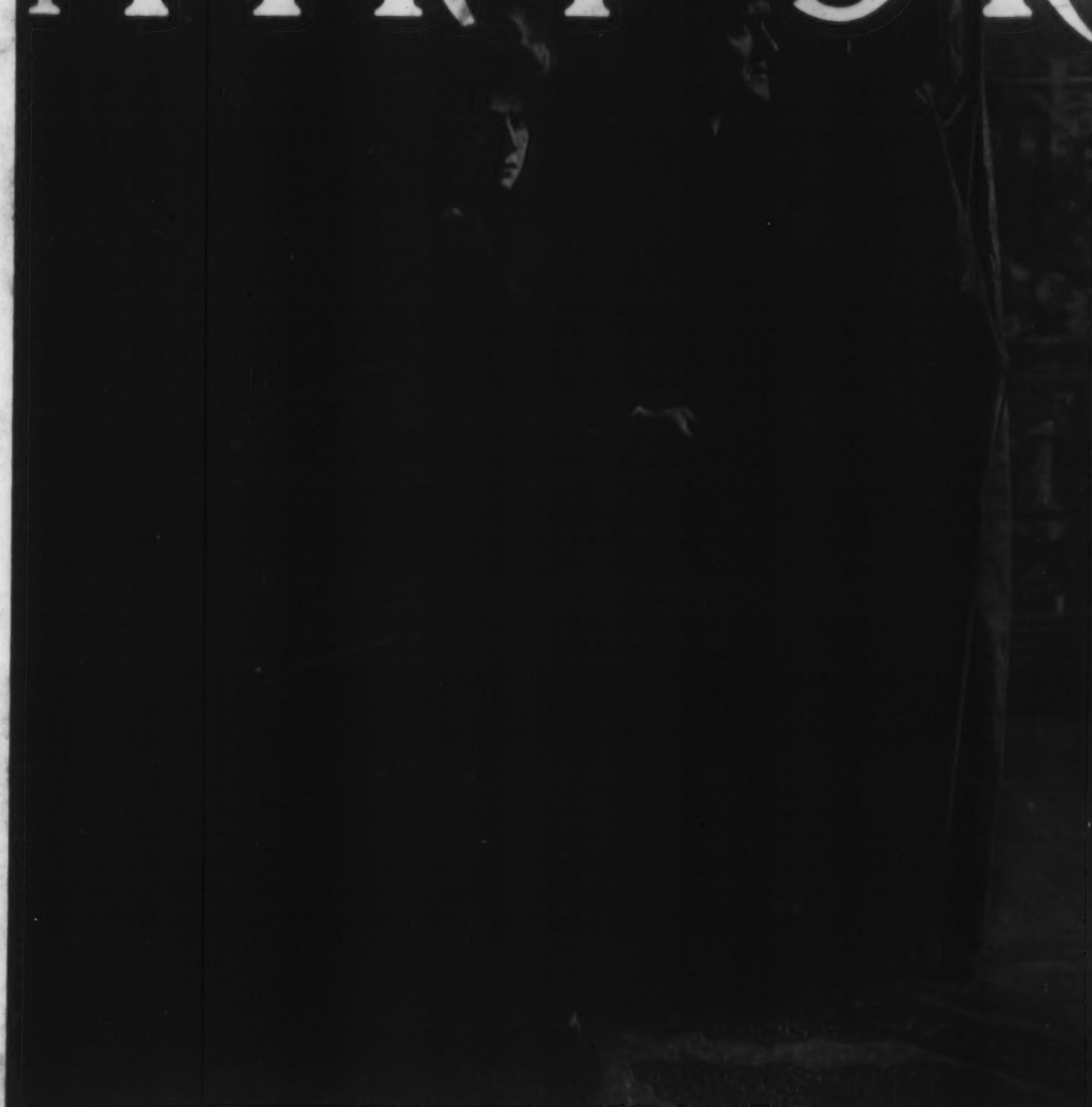
PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



MARY RYAN AND RICHARD BENNETT IN "STOP THIEF"

An Actor on the Actor's Art

YRARELLI CLIMIN
YTD BARRAN



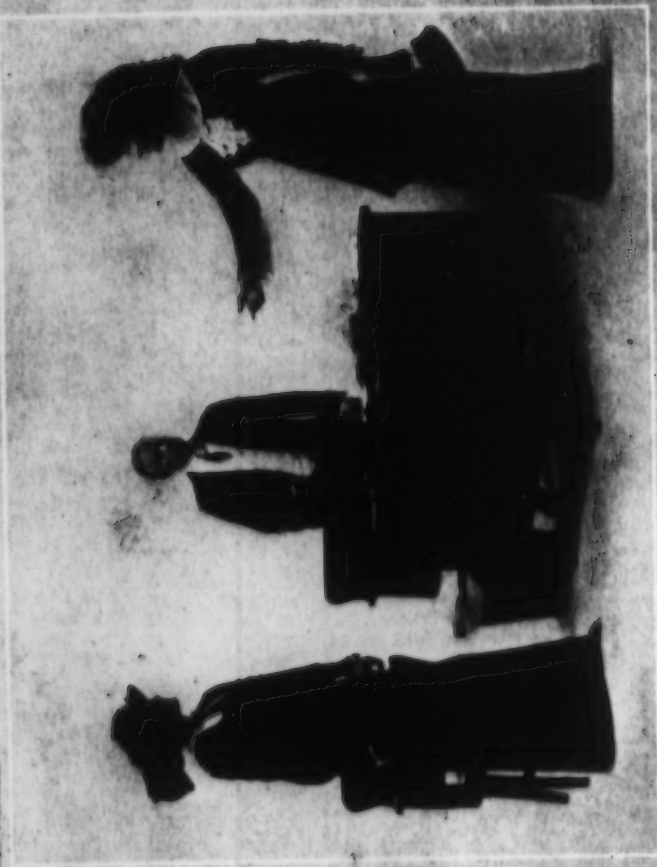
LINA ABBANELL, ROBERT WARREN, FELIX HANLEY
AND CARLAYMEN IN "ACT II MISS PRINCESS"



NICHOLAS JURELL, JESSE ARNOLD, AND
WILLIAM COLLIER IN "NEVER SAY DIE"



ELMER GARDNER AND BERNARD BARRQUETTE
AT THE MOULIN ROUGE



SELDON JOHNSON, ROBERT HILLARD, AND STELLA ROGER
IN "THE ANGEL ONE"



WALTER PERCIVAL AND SALLIE FISHER
IN "EVA"

GLIMPSES OF THE KALEIDOSCOPE OF THEATRIC BROADWAY

APR 27 1914
1-1931



THE NEW YORK
**DRAMATIC
MIRROR**



ESTABLISHED JANUARY 4, 1879

VOLUME LXIX

NEW YORK, WEDNESDAY, JANUARY 1, 1913

No. 1776

ACTING FROM THE ACTOR'S VIEWPOINT

JOHN W. COPE OF THE BELASCO FORCES SAYS THAT GOOD ACTING
CONSISTS IN TELLING THE STORY

WHEN you come to think of it, actors very seldom discuss what constitutes good acting. They will tell you how they play their own specific roles, and they will gladly analyze the emotions they experience when playing them. As if mournfully impressed by our age of specialization, they also will reveal the broadest and most unexpected interests—the prevention of cruelty to animals, Socialism and Paris fashions. It is no easy process, however, to coax from them the fundamental necessities of good acting. One could interview actors for lustrums and never learn how to cross the stage gracefully. This lack of usable advice is a fault common to nearly all artists. They will say one needs poise in acting, style and vigor in writing, a sense of form and balance in sculpture—yet how to acquire this poise or style or sense of balance will hardly ever be suggested. Perhaps they don't exactly know themselves.

It was doubly interesting, therefore, to listen to John W. Cope, one of the best character actors on the American stage, discussing the fundamentals of good acting and giving pretty plain hints as to how these fundamentals are to be gained. Mr. Cope is perhaps best known for his depiction of Sonora Slim in the original production of *The Girl of the Golden West*; Canby, the ranchman, in *Arizona*; Kincaid, the American, in *The Rose of the Rancho*; the Irishman in *The Concert*, and the father and politician in *The Woman*, a part which he is now playing in Boston. Mr. Cope believes that the actor is really an artist only when he subordinates himself to the character he is portraying.

"The first thing for the actor to do—the underlying principle," said Mr. Cope with decision, "is to forget that he is acting. His sole business is to tell the story of the play. He is primarily a storyteller, and not a strutting histrionic figure trying to attract admiration for himself. The ideal presentation of a play would take place, I believe, when the audience left the theater impressed first of all with the story told and not with the people telling it. This, of course, is not to say that certain personalities would not stand out vividly in the spectator's memory, but they would stand out only as heightened figures in a completed story."

We have heard a good deal about acting from the producer's, the stage-manager's and the critic's point of view. It was refreshing to learn about it from the standpoint of the actor himself, especially when the actor made the Shakespearian axiom, "the play's the thing," the basic idea in the actor's education. To Mr. Cope, the actor, like the musician, is only a means to an end. His function is to interpret. He "creates" a role, only in a metaphorical sense.

"It is because an actor is first of all a story-teller,"

went on Mr. Cope earnestly, "that elocutionists nearly always make bad actors. I am not saying that good acting and good elocution are not in the final analysis synonymous; as a matter of fact, I think they are. The emphasis, however, is different. In the case of acting, it is upon the play; in the case of elocution, it is upon the elocutionist—his voice, his inflection, his gestures." Mr. Cope smiled reminiscently. "I remember one time rehearsing with Belasco when he asked a certain young actor, 'Has anyone ever told you you had a good voice?' 'Yes,' replied the young man proudly. 'Then for-



JOHN W. COPE.

get it,' was Belasco's brief comment. And that summed up the whole difficulty with elocution as it is taught to-day."

"But surely," I queried, "you do not deny the value of what is known as personality—and a good voice is part of an actor's whole personality?"

"Personality is a fortunate possession to be used in vivifying and warming the actor's conception of the part," explained Mr. Cope. "It is valuable when it is employed; too often, of course, under our excessive star system it is merely exploited. I think

the distinction is important." I thought so, too.

"Have you any suggestions," I asked, "which will help the actor to gain this quality of efficient storytelling?"

Mr. Cope became meditative and delayed a few minutes before answering. I had opportunity to observe how gracefully some people can do nothing, how gracefully, in fact, Mr. Cope was doing it. When he replied to my question, he spoke of this ability to substitute poise for awkwardness as perhaps the first thing an actor should learn.

"And the way to learn poise," he explained, "is, after all, quite commonplace. Let the young actor betake himself to formal parties and walk about in front of companies of critical people, with his hands not in his pockets. Learning what to do with unoccupied hands seems a simple enough thing, but in reality it is a difficult and sometimes almost impossible accomplishment. Many actors appear never to learn it. Going to parties is a very efficient method of self-instruction. I may add that this method of discovery how to do nothing easily and gracefully applies with equal force to the feet as well as the hands. Knowing what not to do with your feet is a fine art." I said I thought it was, especially on a smooth, slippery floor.

Repose, then, and the ability to tell one's share of the play's story forcefully and directly, subordinating one's personality to that end, Mr. Cope thought to be the prime requisites of his art. If one has these two abilities, one does not need to worry about a third ability, implied by them, which we hear so much about—unselfconsciousness. Unselfconsciousness is the natural result of the whole general process of learning to act. Perhaps also, one learned much from watching others act. I asked Mr. Cope if this were so.

"Only in a negative sense," he replied promptly. "You learn 'don'ts.' And these, of course, are highly valuable. From the very nature of the case, the actor is a poor judge of his own work. He cannot stand off and view it objectively, as a writer can a short story. For example, I for a long time had a certain trick of gesture with my hand that I was totally unaware of. I flung it out open palm and perpendicularly. Now in my case, this is awkward because my hand is large and clumsy. A fellow actor observed me and suggested that I gesture with the hand horizontal with the stage, thus giving the audience a narrow view and diverting attention from the hand itself. I could never have made this correction myself. I should like to observe here that generally speaking actors are better judges of others' acting than are the newspaper critics. They see the fine points, and as I said before, the actor learns pretty effectually what to avoid."

(Continued on page 10.)

THE CALL BOY

TO A LADY AT NEW YEAR'S.

Had I the price,
I'd buy whate'er you'd wish to-day, my dear,
Whate'er you thought might bring a moment's cheer,
Whate'er of either God's or man's device;
Auto or airship, gold and jewels, too—
I sure would blow myself for love of you,
Had I the price.

Had I the price,
I'd have all things that might rejoice your heart,
You could eat table d'hôte or à la carte,
And nothing but the very best suffice;
If only some of my sweet dreams came true,
You'd be surprised how much I'd spend on you,
Had I the price.

Had I the price,
I'd have it New Year's every day, sweetheart,
So each day I could make another start—
I could afford to have it quite that nice;
Some day, ere I am cold and dead and stiff,
Oh, that you might regard me just as if
I had the price!

TO C. B. A.

THE holiday season inevitably brings to us, however hardened our hearts may be, the realization that one of our greatest privileges in this desultory existence is that of occasionally making others even momentarily happy. One such privilege, it is related, fell recently to the share of James Cherry who is touring in *Officer 666*. Not a day had passed since the season had begun but that Mr. Cherry had found awaiting him at the theater, wherever it might be, a letter, a note or at least a postcard from his wife, Catherine Cherry, playing the character part with Edna Goodrich in vaudeville.

But when Mr. Cherry recently landed in Fort Madison, Ia., rather early in the day, and went direct to the theater for his mail, he found nothing there for him. Assuredly, thought he, something must come before the matinee, yet it came not and the actor began to be worried. No such lapse had ever occurred and why should it now, he figured, unless there had been some dreadful happening. Mr. Cherry went through the matinee with a troubled spirit and, coming off the stage, was confronted by a man in uniform.

"Are you Mr. Cherry?" inquired the uniformed person.

"I am," admitted the actor. "What's the trouble?"

"No trouble, sir," said the caller. "I'm from the State Penitentiary here. We have a convict named Cherry and his number is 666. That's how this letter for you happened to be delivered to him, to-day. He's been reading the local papers, and as soon as he'd glanced at the envelope, he called a keeper and told him that the letter belonged to you."

"Well, he was right," said Mr. Cherry. "Are you returning directly to the prison?"

"I am," was the reply. "Shall I take a message?"

"Wait a few minutes until I dress and I'll go with you," said the actor. So, within the half-hour, Mr. Cherry, actor, had called upon Mr. Cherry, captive, both answering to 666, and the former had thanked the latter for his thoughtful kindness. And, leaving the house of bondage, the actor paused for a few words with the warden whereby his less-free namesake got an extra square meal that night with cigars on the edge.

"What was your friend Cherry in for anyhow?" someone inquired of the actor.

"Bless my soul!" he exclaimed. "I never thought to ask about that!"

Guy Bates Post, touring in *The Bird of Paradise*, while refraining from admitting that he is a suffragette, has been telling the *Detroit Journal* that the stage lovers of the future will be played by women. Says Mr. Post: "We have plenty of big statuesque women who would do superbly in the role of the stage lover. And the gallery—well, I guess the gallery will be able by that time to appreciate the woman lover. Then there is another place for the girl in trousers and sack coat. She can play juvenile parts. There is always a dearth of good juvenile material."

The prophecy that we shall see "principal boys" in the legitimate as well as in extravaganzas may be quite wrong, yet why should not a woman be given a male part if she could play it better than any available actor of the sterner sex? The chief reason for woman's encroachment upon man's work in most lines of business has been, not that she proved cleverer or abler, but that she would work for less remuneration. The women of the stage are accustomed to receive quite as much pay as their brothers and there appears no chance that they will accept lower salaries just for the satisfaction of corraling the men's jobs.

The same paper avers that Mr. Post walked up and down ten flights of stairs each day at his hotel in Detroit, eschewing the elevators. Continuance of such self-inflicted anguish might well warp one's ideas. And there may be a few parts still left for the men anyhow.

When Grace Griswold was dramatic critic in Chicago, she was at one time called upon to review a play in which a well-known actor was playing. He was well satisfied with himself, and his great delight was in acting as his own press agent. In this particular play he was eminently bad, but Miss Griswold, rather than criticize him severely, decided that it would be better to omit all mention of his name, consequently the review came out without a word about him. The next day the actor called to have a talk with the critic, and was ushered into Miss Griswold's sanctum.

"I thought that this paper was friendly to me," he announced, by way of introduction.

"That is quite true," Miss Griswold responded in her most charming manner.

"I appeared in a new play last night and you didn't mention the fact."

"Well," replied Miss Griswold, with a bewitching smile, "what further proof do you want?"

Maxine Elliott and Edna Goodrich are both out with proclamations that beauty, so far from being a help, is a positive hindrance to the artistic success of an actress. "If a woman is called beautiful," declares Miss Elliott, "people take it for granted that she possesses nothing else save beauty. If she is trying to act, they wonder why." While Miss Goodrich asserts that a beautiful woman spends so much time in merely taking care of her looks that she is left no opportunity to study or to improve her art. Comment would appear to be needless. There are on record several instances of actresses who have managed to combine beauty with art. And there are others. It brings to mind a remark of an uncommonly lovely burlesquer who quite candidly said: "I know that I can't act, I know that I can't sing, and I know that I can't dance. All that worries me is how long this good looks graft is going to last."

THE CALLBOY.

PLAYS ON "THE ROAD"

SOMETHING ABOUT THE GREAT AMERICAN THEATERGOER ELSEWHERE THAN NEW YORK

DURING the last few months, I have witnessed something over one hundred and fifty theatrical productions in thirty-two of the largest cities in the United States including cities "from the Atlantic to the Pacific, from the Great Lakes to the Gulf." My first deduction lies, that there are not as many classes of theatrical publics as one might imagine, for so many theatergoers are to be found at any deserving play—be it musical, farcical, or comedy. The second conclusion is, that there are four distinct theatrical belts, one extending from Boston to Syracuse and Syracuse to Washington; the second from Washington to Kansas City, and from Kansas City to Dallas; the third, from Dallas to Denver to Butte; and the fourth what remains of our great country.

In the first district, the theater is almost an integral part of life, and the theatrical public has a tendency to be unappreciative, hypercritical, and sneering, probably due to the frequency of attendance. Yet, it is to their judgment and approval that managers and producers appeal. In the second belt, peculiar types of plays reach the popular appeal, namely, highly emotional plays and melodrama, and a musical comedy, such as *Louisiana Lou*. Plays of this character elicit the greatest praise, yet practically all of the criticisms heard are unjust and biased—either being too laudatory or too remandatory—possibly southern temperament. In the third belt, we find a play-hungry public, yet the harvest always seems lean and midewy, except in Los Angeles, where Morosco's initiative and personality is so keenly felt. The West yearns for plays of any kind, and it will fill houses with the most appreciative audiences to be found in all the United States. However, it is in the fourth belt that one finds the truest criticism of anything American, and a public who will respond to capacity to that which is deemed good, and not at all to that which is undeserving. The Middle West-erners are the most intense theatergoing people in the United States, also the best read on the drama—I don't mean to imply that they are the best posted as to what is being played at the Winter Garden, the Moulin Rouge, William Collier's Theater, or the Playhouse—but I mean on the art, the technique, the subtleness, and construction of plays. To what this

is due, I cannot determine unless it is as Bliss Perry brings out in his book "The American Mind": "We must look to the Middle West mind of America, to the individualism, the literature, and the art produced in the great Mississippi Valley, for the expression of the true American mind."

The average manager, those that send out "road companies," fail to study their public in their routings, as well as the psychology of successful producing. How many a musical comedy success of New York City fails to elicit appreciation on the road, because of shabby, dirty costumes, and cracked, dingy scenery, as well as poor casting and poor singing—and I speak of productions in first class houses. The average manager uses successfully the psychology of advertising and name, but not in the sale of his wares. Outside of David Warfield in *The Return of Peter Grimm*, Marlowe and Southern, Lewis Waller in *The Butterfly on the Wheel*, Nazimova in *The Marionettes*, Jane Cowl in *The Gambler*, Ann Davis in *Within the Law*, have I seen a single comedy, farce, tragedy or melodrama that included a good cast, interpretation and scenery; and of the musical comedies, I recall, only three—Lina Abarbanell in *Miss Princess*, Trentini in *The Firefly*—both of which were preparing for metropolitan production—and Al Jolson in *The Whirl of Society*.

It is in smaller cities that dramatic criticism, by the press, counts for little. Your best critic and advertiser is your audience. One grating, distasteful touch in casting, interpretation and scenery may lose a manager or producer hundreds of dollars. There is too much of this "with the original New York company" and remarks following, "God pity New York."

The average producer has a great opportunity, in American cities, of making himself a name, and bringing forth a galaxy of stars, if he will give his efforts more thought and more money. The average actor and actress need more understanding of life and books, so that they can portray their roles better; and it might be well for the chorus girl to at least take one continental tour for the education in it, and to learn that New York is not the only place of wealth. The American public are demanding more than ever before of the theater, and this is due to broadening,

through travel and reading, and these theatrical demands must be met.

With apologies to Alan Dale.

PLAYS AND PLAYERS.

Carrie De Mar has canceled all of her vaudeville engagements on account of the death of her mother and will probably not be seen on the stage again this season.

George Tallman is touring the South in the *Bohemian Girl*.

Laura Nelson Hall is in the cast of *The Poor Rich Little Girl*.

Anna Caldwell is making the stage version of *Potash and Perlmutter*. Lee Kohlmar and Barney Bernard are mentioned for the leads.

Grace Hayward has dramatized *Truxton King*, and George Gatts will send out a company in the piece. The stage is already indebted to Miss Hayward for *Graustark* and *Ishmael*.

Louise De Toggi will hereafter be known as Louise De Vine.

Forest Winant has replaced Billy Gaston in *The Girl at the Gate*.

Gladys Fairbanks, who played the part of the fat and thin double in *The Greyhound*, has been engaged by Arthur Hopkins for an important role in the new play, *The Poor Little Rich Girl*, by Eleanor Gaites, rehearsals for which have already commenced.

Helen Beaumont has been called on to play the part of Hannah in the *Little Woman Company* several times recently because of sickness in the cast. The part is played by Lillian Dix.

Edward J. Ader, the busy Chicago theatrical lawyer, recently recovered a judgment against Jack Parsons for salary due Theresa L. Martin. An attachment was made at Stevens Point, Wisconsin. Mr. Ader also secured for Miss Juanita Hawleigh, a divorce from her husband, Kit Carson, Jr., in the Superior Court of Chicago.

NEW FIELD FOR SINGERS AND MUSICIANS

By ROBERT GRAU

THE season of 1912-13, as it casts its outlines on the horizon, shows every indication of presenting opportunity such as has never before confronted the unknown, but talented musician.

The concert field with its notable array of celebrities shows expansion on every side, but it is not with the celebrities that this writing has to do. There are thousands of singers and musicians who are probably unaware of the great demand for high class musical numbers in the gold laden field of modern vaudeville. Nevertheless it may be stated here that there are now in this country more than twelve thousand theaters in every one of which there is a persistent desire on the part of the management to present high grade musical attractions, and the classical is by no means tabooed.

The constant uplift going on in the moving picture industry has created a vast field in itself—and in this connection it will be well to record here that the illustrated songs that are a part of the entertainments in these bijou playhouses, has given employment to hundreds of singers of both sexes.

But it is in the theaters where vaudeville is presented that the demand for good music has become insistent. There are at least a score of grand opera quartettes, among whom one may not recognize a familiar face and whose names are wholly unknown in the musical world—yet the caliber of their productivity is far above the average and nearly all find a lucrative market—some even for fifty-two weeks in the year, while the honorarium that is meted out to the best runs into the hundreds, and be it known that the pay envelope is never in doubt, for the "specter perambulates with clock-like regularity" in this amazing industry.

In the last year, probably as a result of the vogue of the cabaret entertainments in the big hotels and restaurants, the public has grown tired of the terpsichorean efforts and now musical talent is in the majority on the programmes. In fact, out in San Francisco and Los Angeles where the movement began, grand opera stars of a pretty fair grade obtain lengthy—even permanent engagements at weekly salaries ranging from \$100 to \$500 a week. There are over fifty of these restaurants in the two cities named, the number increasing all the time and the movement spreading to all of the large cities of the country.

It may or may not be the function of a dramatic journal to make known its observations as a result of vast progress and changed conditions, but music is always music, and environment is merely a side issue. Madame Bernhardt was remonstrated with by her confreres because she was tempted to accept \$30,000 to pose before the camera man, but the divine one claimed that she could maintain her standard whether it be in the Comedie Francaise, the music hall or even the moving picture studio.

Surely no one can say that it injured Luisa Tetrazzini to sing at the Tivoli in San Francisco, yet it was not far removed from a beer garden, when the diva was the sensational vogue there. In a few weeks the same Tetrazzini will dedicate a new Tivoli—a million dollar opera house that has been erected by Mr. Leahy, the very same impresario who introduced her in the old Tivoli. There you have it—progress! evolution!

There are always some persons to decry the efforts of men and women who do great pioneer work, who blaze the trail even at the risk of being roundly criticised, but the writer is firm in the belief that the tremendous vogue of music with the masses resulting

from the phonograph and the player piano has brought about an era of opportunity for the rank and file of vocalists, and instrumentalists, and he is indeed a pessimist who will not admit that instead of retrogression, it is far more likely that fame and fortune will result as the expansion and uplift spends itself.

Cases to illustrate are plentiful. Readers of musical journals will recall the great cornetist, Jules Levy; he passed away long before the present era of refined entertainments above referred to, but he left behind him in none too good circumstances a large family, all of its members being endowed with musical talent. The widow saw the trend of things and for more than ten years this family of musicians has been constantly engaged at a salary quite as large as was granted to their distinguished head. There are many such musical families and many more who lack only the incentive for great effort.

It is my hope that this writing will give encouragement to such, for it is a mistaken idea that trashy and slapstick methods avail in modern times, even in variety entertainments. How many persons know that there are three symphony orchestras in the vaudeville theaters. One of the biggest foreign bands, the Kilties, has replaced the cabaret at a prominent Broadway restaurant. At another chamber music is the magnet to attract the diners.

Who can deny that the public interest in the "classical dancers" so called, is principally due to the utilization of the scores of the great masters. So true is this that in several of the better class restaurants as the vogue of the dancers began to wane the latter were eliminated. Not so with the musicians; these were greatly augmented and permanently retained. Isn't this a tip to producers of musical plays generally?

MATINEE GIRL

THESE are their resolutions for Nineteen Hundred Thirteen:

May Irwin: "I will never worry again."
Margaret Wycherly: "I will have my husband put over another play as he did Within the Law."
Mary Nash: "I'll try being good for a change."
Florence Nash: "I'll try not to begin every sentence with, 'My sister Mary says.'"
Anna Caldwell: "I'm going to get a good sleep and become a human being when rehearsals are over."

Louise Dresser: "I'm going to furnish a new house every time I feel extravagant. That's the surest road to economy. I'd go without shoes willingly to buy a new chair for our house at Mount Vernon. And I'm going to quit musical comedy when my contract at the Winter Garden closes January thirteenth."

Robert Hilliard: "New Year resolves are made to be broken. The wise man who makes none is spared deep humiliation and the sarcastic reproach of his fellows. Therefore, assuming to possess the attribute of wisdom, I will make none."

Robert Edeson: "I won't interfere with the upbringing of Baby Roberta. I used to have great ideas but they don't work out well. I'll leave that to the Missus. Babies are baffling to mere men."

Nance O'Neill: "I will never say again that acting, the art of imitation, is an undignified calling. Whenever I see a fine production I know I'm mistaken."

Marion Fairfax: "Why do we stupidly stick to methods that nearly always fail? Instead of spending an hour on New Year's Eve making a list of our faults, why not devote the time to meditating upon the worth while side of our natures and being grateful? This would be a cheerful and heartening process, for there is a lot that is decent and encouraging in even the worst of us. My new year meditations will hereafter be on how good I am."

Frances Starr: "I'll try to restrain my good right arm when people say 'I think you're splendid in this part, but of course I don't know anything about acting.'"

Lenox Paul: "I'm going to find out why the hotel men in America say when they show you a room

and a hole in the wall: 'A dollar and a half for this suite,' instead of, 'A dollar and a half for a room and a half.'"

Blanche Bates: "I never again will talk the anti-marriage rot that women who think they're clever are vaporing."

This we might all advantageously adopt—it was given us by Thackeray—"O! Be humble, my brother,

I want to find out why, if you play a part that calls for broken Irish or broken Italian, you have to be Irish or Italian, with a small knowledge of American. It must be right, because the managers believe it."

Edith Ellis: "I'm not going to swear again until my next play is in rehearsal."

Clara Morris: "I will try to deserve the title the Armenian peddler gave me, 'The Laughing Lady.'"

Frederick and Fanny Hatton: "We'll go on showing the world that collaborators can live through a production without breaking each other's heads or reputations."

Oliver Morosco: "I will try to give the youngsters a chance in New York as well as in Los Angeles. I want to show New York that it needn't depend for acting upon leading men and women who've been playing for a quarter of a century."

Laurette Taylor: "I will try not to be afraid of New York any longer. I used to think of it as the town where you waited for your notices a week and when they did say anything about you you found you were 'adequate.'"

Errol Dunbar: "I will try to be worthy of Errol Dunbar, Jr."

Norman McKinnel: "I will revise my opinion of this being a wild land where bears growl and critics carry tomahawks to the theaters."

Will A. Page: "I will turn over a new leaf."

Lillian Russell, before setting forth on the maiden trip of a new train de luxe for Los Angeles where she will pose for the moving pictures which will illustrate her lectures, "A Day with Lillian Russell," gave her sisters, Mrs. Susie Westford and Mrs. Leona Ross, practical holiday gifts. They were the credentials and badges for membership in the Daughters of the American Revolution, to which all of the five daughters of Cynthia Leonard are eligible and most of whom will soon be admitted to the New York Chapter of that organization of female patriots.

THE MATINEE GIRL.



ROBERT EDESON AND FAMILY.

Photo by Moffett, Chicago.

in your prosperity. Be gentle with those who are less lucky, if not more deserving. What right have you to be scornful whose virtue may be a deficiency of temptation, whose success may be an ancestor's accidental acquirement?"

Mary Shaw: "I don't know that I can do it, but I'm going to try to get at the bottom of the manager's craze for types. I'm a poor ignoramus who thinks that acting is doing or being what you are not, and



THE FIRST NIGHTER

"Rutherford & Son" a Powerful English Drama—"Years of Discretion" Well Received—Hilliard in "The Argyle Case"—Abarbanell in "Miss Princess," Etc.



"RUTHERFORD AND SON."

A Play in Three Acts by K. G. Sowerby; Produced at the Little Theater by Winthrop Ames, Dec. 24.

John Rutherford Norman McKinnel
John J. V. Bryant
Richard L. G. Carroll
Janet Edyth Olive
Ann Agnes Thomas
Mary Thyrar Norman
Martin J. Cooke Beresford
Mrs. Henderson Marie Ault

Rutherford and Son is one of the most significant plays of the season and intrinsically the best drama of English nativity that has reached us in a long time. The strange thing about it is that it is the handiwork of a young woman whose previous literary activity had been directed to writing stories for children. There is a strong adult touch, a vital masculine spirit in the story, an amazing knowledge of certain phases of human nature, together with a rare constructive skill. In the aggregate these qualities suggest the themes and manner of treatment of the modern German school, Halbe, Wedekind, Sudermann, and even the pioneer of the realistic drama, Friederich Hebbel, in the latter's Mary Magdalen.

It is intense drama, written with a genius for telling truths and laying bare the verities of a sullen nature which refuses to bend to the instincts of love, knowing only duty, power and pride. John Rutherford is a gloomy character, in which the domestic tyrant is pictured with ruthless fidelity, and with whose nature something of the iron from his puddling works has become amalgamated—one of those avowedly upright men who educate their children to fit them for higher callings and then draw a Chinese wall around their homes to restrict their movements, their minds and their will power—not a man of passion and violence, of furious outbursts which soon exhaust themselves, but the exponent of a patriarchal autocracy and an embodiment of calm, vindictive cruelty.

So it comes to pass that his three children come to strange ends. Yet the play is mostly concerned with the younger son, John, and the older member of the family, Janet, who has passed the age of thirty-six, and is little better than a domestic in the household of the iron founder.

John has married in London five years before a girl whom his father considers beneath him. They have a child of a few months and have become pensioners on the old man's bounty. In John the fire of ambition has been smouldering. Tired of being suppressed, he invents a new process of mixing white metal, the secret of which he entrusts only to his father's confidential man, foreman of his works, Martin. In time Rutherford discovers that though he has robbed Janet of her youth, he has not been able to eradicate the sex instinct in her nature. She maintains a secret relationship with Martin and meets him surreptitiously at a tarn.

The discovery that his daughter has an amour with one of his workmen is too much, and with all the cruelty in his nature Rutherford plans to punish those who have struck at his pride.

Without apprising him of his discovery, he works on Martin's sense of loyalty and makes him betray John's formula, on the plea that he thus renders a vital service to the topping house of Rutherford, then discharges him. To Janet he forbids the house. Martin has been a human machine to his master for twenty-five years. The encouragement of Janet, her offer to marry him and leave home, are powerless to rouse him out of the torpor into which Rutherford's action has cast him. He quits the house in a daze, and Janet drowns herself.

His elder son has offended him by becoming a minister. He, too, is banished by the old man's heartless indifference to him. But John is of different mettle. When he discovers that his trade secret has been betrayed, he robs his father, kisses his wife goodbye and leaves for Canada, never to return.

Only John's poor dependent little wife is now left in the friendless house where Rutherford settles down into a state of cynical resignation. She offers to make a bargain with him. If he will keep her in the house for ten years she will at the end of that time turn his grandson over to him to inherit the works. "In ten years," she says, "you will be too old to make people afraid of you any longer." He consents. A vague smile flits over his face as the child begins to cry in the next room, and the curtain falls.

We have witnessed a play of penetrating interest which has kept us keyed up to the highest pitch of expectancy. Everything comes to pass with the inex-

orable logic of fate. The wonderful character of Rutherford unfolds by steadily progressing stages into a towering force, the incidents link one into another, the story grows and grows; we have the feeling that we have witnessed a deep, impressive chapter from real life, told in terms of human nature as it is.

But we must not forget that the play owes a great deal to Norman McKinnel, whose ruggedly forceful portrait of Rutherford has left such an enduring impression. He is one of the best actors England has sent us, whose artistic stature, measured by this role, will not be denied. It was a signal instance of the right man for the right part. His supporting company is unexceptionable throughout.

"YEARS OF DISCRETION."

Comedy in Three Acts by Frederic Hatton and Fanny Locke Hatton; Produced by David Belasco, Belasco Theater, Dec. 25.

Christopher Dallas Lyn Harding
Michael Doyle Bruce McRae
John Strong Herbert Kelcey
Amos Thomas Robert McWade, Jr.
Farrell Howard, Jr. Grant Mitchell
Mets E. M. Holland
Mrs. Farrell Howard Effie Shannon
Mrs. Margaret Brinton Alice Putnam
Anna Merkel Mabel Bunyea
Lilly Newton Ethel Pettit
Bessie Newton Grace Edmonston

Mr. Belasco's latest offering marks one of the happiest combinations of entertaining elements which New York has witnessed since Mrs. Fiske's production of The New York Idea—which is to say, that he has given the public a brilliant comedy, trenching closely on refined farce, in conjunction with a cast which is one of the most eclectic he has ever assembled. It is a work which, without dealing in the obvious, exercises all the charm of a lively comedy, written with an exuberance of fancy and interpreted in a playful spirit by a company of artists to whom the drawing room happens to be something more than *terra incognita*.

The authors have taken as their theme an escapade significant of what has been popularly described as "the dangerous age." Somewhere within the zone of the middle-age period there is supposed to be a revival of romantic emotions dating back to early youth. That age in the case of the interesting Brookline widow, Mrs. Farrell Howard, happens to be forty-eight. The mother of a grown-up son, she suddenly casts convention, dignity and discretion to the winds, and embarks upon a lark of conquest in the finest gowns that her money can buy—and she has several millions—and avails herself of all the arts of facial massage and disguising nostrums in the repertory of her trained French maid. Thus metamorphosed from a matter-of-fact matron, governed by the strict proprieties of one of Boston's most slumbrous suburbs, into a vision of enchanting beauty that would stagger Fifth Avenue, she launches out upon a career of crushing masculine hearts. The first to fall under her spells is an erratic socialist, Amos Thomas, with whom she frequents cheap tea houses and anarchist assemblies. Her other conquests embrace a witty, gentlemanly Irishman, Michael Doyle, and Christopher Dallas, of her own class and station, all of them beyond the first flush of youth, and bent, like herself, on indulging the luxury of romantic recrudescence.

The second act is taken up with a series of amusing incidents transpiring in the widow's room at the New York house of her friend, Mrs. Brinton, in which the militant socialist is discovered by her son on the fire-escape and the Irishman on the balcony outside of her window. The authors keep us in no doubt regarding the innocuous character of Mrs. Howard's flirtations, but their effect on the other characters is such as to produce a lively sensation in the audience.

In the end she chooses Dallas, and the peculiar human touch, which is seldom absent from a Belasco production, is evident in the last act, when immediately after the wedding ceremony, both Mrs. Howard and Dallas, after a short, sensible interview, lay aside their masks and, once more emancipated from the restrictions of tight shoes, torturing corsets and all the fal-lal of beauty aids and false pretense, settle down to a normal condition befitting their age.

A glance at the cast will indicate how competent the company which presented this sane and brilliantly-written comedy. As the widow, Effie Shannon scored probably the greatest triumph of her career. She acts the part with delightful abandon and with an admirably refined method of teasing coquetry, making some gorgeous changes of toilet and radiating in girlish beauty throughout the interesting action. Robert McWade, Jr., was exceedingly happy as the socialist,

and Messrs. Harding, McRae and Kelcey were excellent in their respective roles. E. M. Holland, as a butler, Grant Mitchell as the son, Alice Putnam as Mrs. Howard's friend, and Mabel Bunyea as the French maid also were extremely satisfactory.

"THE ARGYLE CASE."

Drama in Four Acts by Harriet Ford and Harvey J. O'Higgins, Written in Cooperation with Detective William J. Burns; Produced by Klaw and Erlanger at the Criterion Theater, Dec. 24.

Asche Kayton Robert Hilliard
Bruce Argyle Calvin Thomas
James T. Hurley Alphons Ethier
Dr. Frederick Kreisler Bertram Marburgh
Simeon Gage John Beck
William Skidd Frank R. Russell
Augustus Leischmann Robert Newcombe
"Joe" Manning Joseph Tuohy
Samuel Cortwright William H. Gilmore
Thomas Nash John J. Pierson
"Bob" Vincent Edward J. Righton
"Jim" Baynes Daniel Murray
Daniel Colt W. T. Clark
Finley Bert Walter
Tupp James C. Malady
Andy Harry H. Hart
Mrs. Martin Selene Johnson
Mary Masuret Stella Archer
Mrs. Wyatt Agnes Everett
Nancy Thornton Elisabeth Eyre
Mrs. Beauregard Amy Lee
Kitty Wanda Carlisle

The Argyle Case is one of those entertaining things that lacks the positive punch and is destined never to achieve a sensational triumph, but holds you in a state of suspense by the intrinsic interest attending the revelation of modern detective methods. It appears to be a play written around the dictagraph and the Bertillon system. If you are curious to know what sort of a looking instrument the dictagraph is, and how they obtain finger prints, from impressions left on the smooth surface of a library table, The Argyle Case will gratify your search after information. True, Mark Twain used this same material years ago in Pudd'nhead Wilson, and Frank Mayo dramatized it; but even then there is the dictagraph left, which is a new phenomenon in drama. Also there is Robert Hilliard in the role of Never-Sleep Kayton, the detective, and the literary trinity which is responsible for the work has knocked together enough material to make a reasonably good play of murder and mystery to satisfy a normal demand. A little more of the unexpected would be apropos, but at all events they have not fallen into the error of trying to outdo Conan Doyle at his own game. For the deductive system of Sherlock Holmes they have substituted the common sense system of Burns. Mr. Burns in one of the most polished little curtain speeches of the season said the play was a good one because it proceeded from the simple premise that all successful detective work is due to the exercise of common sense.

Mr. Argyle has been mysteriously murdered in his library one night, and suspicion falls on his adopted daughter, Mary. Kayton is called into consultation and soon convinces himself that Mary is innocent and incidentally is just the girl for him. By taking an impression of a woman's finger prints on the library table he traces the woman herself, Mrs. Martin, the wife of an expert counterfeiter and—Mary's own mother. So in the third act we witness a graphic demonstration of how the man-hunters install the dictagraph in the counterfeiter's den, and after overhearing their conversation, raid them.

The authors do not exhaust the interest in the third act. The fourth, in Kayton's office, is in some respects the most interesting. Here he fastens the guilt of the murder on Hurley, a lawyer, establishes the immediate innocence of Mary's mother, and of course wins Mary's consent to become his wife.

Mr. Hilliard's detective is rather colorless contrasted with the powerful impersonation he gave in A Fool There Was; but here his business is to parade himself in the placid exterior of an imperturbable man-hunter. In attempting to make him ultra modern and a gentleman, he seems to act under the restraint of fear that the character may take on a melodramatic tinge, and in avoiding the dynamic the character loses much in the quality of vigorous half-tones. No such complaint lies against Selene Johnson, who played Mary's mother. She played with tremendous force and yet with a deep touch of sympathy, especially in showing her grief over the dead counterfeiter and in the fourth act in trying to resist a natural impulse of revealing herself to Mary as her mother. Another role charmingly portrayed is that of Mary by Miss Archer.

"MISS PRINCESS."

An Operetta in Two Acts. Book by Frank Mandel. Lyrics by Will B. Johnstone. Music by Alexander Johnstone. Produced by John Cort at the Park Theater, Dec. 23, 1912.

Senator Caldwell	Charles P. Morrison
Baron Gustav von Vetter	Ben Hendricks
Baroness von Vetter	Isabel C. Francis
Hypatia Caldwell	Margaret Farrell
Prince Alexis	Henri Leon
Countess Matilda	Louise Foster
Frau Katrina De Creusl	Josephine Whittell
Lincoln T. Creery	John H. Pratt
Princess Polonia	Lina Abarbanell
Captain Merton Raleigh	Robert Warwick
Sergeant Tim McGrew	Felix Haney
Corporal Stephens	Donald Buchanan
Private Ryan	Albert Borneman

Curiously enough nearly all of the morning papers praised the first act of Miss Princess and said that the production fell away decidedly in the second. Now as a matter of fact, the first act of Miss Princess, with the single exception of a catchy and pleasing song, "Humpty Dumpty," is very dull, and the second act very charming. All the spontaneous and hearty applause of the audience was reserved for the second part of the evening's entertainment. In the first act, Mr. Johnstone has attempted to write Viennese music—he uses the whole bag of tricks. There are the quick melodic skips, the crooning oboes, the firm, slow violin colorings, the delicacy and precision of the horns, the delightful snatches repeated on different instruments. In brief, the orchestration is clever. And the music is, in spite of this, dull and flat, because of the lack of just one thing—real melody and inspiration. Everything is there except music. In the second act, however, Mr. Johnstone abandons his Viennese pretensions and writes simple and charming songs. "A Little Red Book and a Five Cent Bag" is delightful. So is a whistling number and the German waltz in "Temperamental Dances." If the first act had been as charming as the second in point of music, Miss Princess ought to have scored an undoubted hit.

But if the music has many redeeming qualities, especially in act two, the book is unfortunately too stupid to make Miss Princess at best other than a mild entertainment. The idea is not half bad—full of opportunity for dramatic conflict and fresh humor. It is not unskillfully presented either. Beyond such presentation, however, it does not go. By the middle of the second act the story has dwindled away to the limit of certain arithmetical progressions, zero. What humor there is, is furnished by a gratuitous army sergeant, capably played by Felix Haney. This is about all there is to the story:

Princess Polonia of Austria, engaged to Prince Alexis, since a child is touring America and promptly falls in love with the gallant young army officer, appointed by the Austrian Ambassador as her escort. To make things easy for the final curtain, the Prince in turn loves a vaudeville performer. So much we learn in the first act, set in Washington. Act two transports us to Southern California to which the cavalry officer has fled, afraid that he would make love to the Princess. The Princess pursues him, eventually capturing him by methods that would not seem the height of refinement, were it not for the piquancy and vivaciousness of Lina Abarbanell's acting, who prettily sings about her love for the cavalry officer and plays a part that gives her little chance with a deftness and ease born in the true comedienne.

The cast as a whole is capable. It, together with an attractive chorus, and an able musical director, does all it can for the piece. The mounting of the play, while elaborate, is pleasing. Uniformly fresh, the costumes are in many instances beautiful.

"PETER PAN."

A Play in Five Acts. By J. M. Barrie. Produced by Charles Frohman at the Empire Theater, Dec. 23, 1912.

Peter Pan	Maude Adams
Mr. Darling	Robert Payton Carter
Mrs. Darling	Marion Abbott
Wendy Maria Angela Darling	Dorothy Dunn
John Napoleon Darling	Edwin Wilson
Michael Nicolas Darling	Audrey Ridgewell
Nana	Byron Silvers
Tinker Bell	Jane Wren
Tootles	Lola Clifton
Nibs	Dorothy Cheesman
Slightly	William Sheafe, Jr.
Curley	Margaret Gordon
First Twin	Dorothy Tureak
Second Twin	Anna Reader
James Hook	R. P. Carter
Smee	Fred Tyler
Starkey	Wallace Jackson
Cecco	William Beckwith
Mullins	James L. Carhart
Noodler	Gustave Stronig
Jukes	Stephen Wittman
Cookson	August Kraemer
Blackman	Stafford Windsor
Great Big Little Panther	Allen Fawcett
Tiger Lily	Madge Treadwell
Lisa	Helen McDonald

Peter Pan, the gallant boy captain of the motherless children in Never-Never Land, refuses to grow old, and the play that is named after him also partakes of his rebellious and youthful spirit. It, too, refuses to grow old. So does Maude Adams, who

plays the part with such charm and winsome pathos, and so likewise, if the enthusiasm and cheers and spontaneous hand-clapping at the Empire every night last week are any criterion, do the audiences that witness it. There never was such a play for the holidays, when everybody wants to forget the weight of years or be glad that he doesn't bear the burden of them.

With a cast in every respect as competent as earlier ones which have played in revivals of Peter Pan from time to time ever since it was originally produced some seven years ago, the spirit of Barrie's whimsical fairy play is kept fresh and sweet. What a sight it is when the entire audience stands and waves good-by to Peter in his house on the tree-tops! I wonder if there's anybody so foolish as not to believe in fairies?

"STOP THIEF."

A Farce in Three Acts. By Carlyle Moore. Produced by Cohan and Harris at the Gaiety Theater, Dec. 25, 1912.

Joan Carr	Vivian Martin
Mrs. Carr	Ruth Chester
Caroline Carr	Elizabeth Lane
Madge Carr	Louise Woods
Nell	Mary Ryan
William Carr	Frank Bacon
James Clancy	Percy Ames
Mr. Jamison	Robert Cummings
Doctor Willoughby	William Boyd
Rev. Mr. Spelain	Harry C. Bradley
Jack Doogan	Richard Bennett
Joe Thompson	James C. Marlowe
Sergeant of Police	Thomas Findlay
Police Officer O'Malley	James Ford
Police Officer Clancy	James McGuire
Police Officer Casey	William Graham
Police Officer O'Brien	Melvin Walter
A Chauffeur	Albert Dunn

Given a household in the nervous, excitable state to be expected on the morning when one of its chief



Photo by White, N. Y.
NORMAN MCKINNEL,

As Rutherford in "Rutherford and Son."

members will become a bride, an absent-minded old gentleman for the bride's father and a prospective son-in-law who believes himself afflicted with incurable kleptomania, one needs only to introduce into this milieu a couple of clever and entertaining crooks—and there we have a decidedly amusing and well-nigh unbelievably "rapid-fire" farce, like Stop Thief. For Stop Thief is most decidedly amusing and well-nigh unbelievably "rapid-fire." Episodes follow upon episodes with a swiftness that leaves one gasping—they are almost cinematographic—yet not lacking, for all their speed, anything in plausibility. The action of the piece is continuous, but a merciful management lowers the curtain a couple of times to allow one to catch one's breath. Stop Thief is really too funny for it to be safe to give it to us all at once.

Certain authors are said to be past masters in the art of repetition, that is, expressing the same idea in a variety of phrases. Or, briefly they make much out of little. Mr. Moore belongs in the first ranks of these estimable people. There is just one set form of action in Stop Thief—somebody loses or mislays something and then suspects somebody else (generally the wrong person) of having taken it. This is repeated in about twenty different ways, and complicated in about as many more. No one expects you to remember them

all. But you can't help laughing at them. A deaf old lady has her ear-trumpet stolen and you laugh. "The best detective in the State of Rhode Island" has his watch "pinched," and you laugh. The bride has all her wedding presents stolen, and again you laugh. It doesn't become monotonous. In fact, the biggest laughs were when somebody looked suspiciously at somebody else. To say that it was probable and impossible, plausible and ridiculous is only to say half of it. Mr. Moore is clever to the point of genius in constructing his farce. He has, I may note, followed religiously one of the first principles of writing a farce of pure situation—never for a moment deceive the audience, let it know all the secrets.

Of course he is very much aided by a cast that is competent in every particular. Frank Bacon, as the absent-minded old man, is exquisite. Mary Ryan plays the part of the crook's accomplice splendidly. (No, the word is not too strong.) Richard Bennett is the good-hearted, clever crook to perfection. Even the Police Sergeant, as Thomas Findlay plays him, resembles the captain of my precinct. Percy Ames is the Englishman, who thinks himself afflicted with kleptomania, and he acts the part in a key of pleasant, light comedy. For the purposes of the farce, the acting is almost above criticism.

"RACKETY-PACKETTY HOUSE."

A Play in Three Acts and a Prologue. By Mrs. Frances Hodgson Burnett. Produced by the Liebeler Company, at the Children's Theater (the Century), Monday Afternoon, Dec. 23, 1912.

Old Nurse	Maude Granger
Queen Crosspatch	Mona Lysbeth Hungerford

Little Green Workers	May Westervelt
	The Turner Twins
	Gladys Bradley
	The Rogers Twins

Cynthia	Alice Green
	Pauline Morse
	Harriet E. Mendel
	Madeline Reynolds

New Nurse	Marie Pinchard
John	J. N. O'Brien

James	J. E. Crane
Peter Piper	Master Gabriel

Dr. Gustibus	William H. Platt
Peg	Ynes Seabury

Meg	Helen Millington
Killmanskeg	Mazine Sickle

Ridikils	Lolla Cautna
Lady Patricia Vere de Vere	Baby Edmond

Footman	Patrick L. Ross
Duchess of Tidyshire	Alma Sadley

Lord Rupert	Dolores Marie Clark
Lord Hubert	Hugh Finney

Lord Francis	Kingdon Brown
Lady Muriel	Mab Ros

Lady Doris	Baby Edna Wallace Hopper
Ladies in Waiting	Blanche Miles

	Josephine Bernard
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At last the children have a theater all their very own, and perhaps if you are good, they'll take you to see it. After all, what do grown-ups know about dolls' lives—their happiness, little plans and merriment? Isn't it obvious that you must take a child's word for it that the fairies and animated dolls in Racketty-Packetty House are the most real and believable people in this city so full of unreal actualities? Mothers and fathers are so stupid when they hint that all the little creatures in Mrs. Burnett's charming play may be just "make-believe!"

But even we stupid grown-ups can see that there's nothing "make-believe" about the theater itself. The Children's Theater is really a most delightful place. It is small and pretty and decorated just to suit a child's fancy. Between the acts the kiddies can stroll out on the roof of the Century and see almost the whole of Central Park and Fifth Avenue facing it and the big city as far down-town as the Times Building. And before Racketty-Packetty House begins Mr. Ben Greet (who knows all about children) will show them moving-pictures in color of otters, ostriches and bees. As if all this weren't enough, all the children will get a cute programme containing pretty pictures from all the fairy tales and fables ever heard of. Then there are little circular boxes around the back of the theater for all those who want to be just a bit stylish. The boxes, too, are named "Beauty and the Beast," "The House that Jack Built"—oh, names that every well brought-up child knows anyway. You won't have to worry about the seats, either; they're just made for the children. In fact, everything is.

Of course, we ought to say something about Racketty-Packetty House—but what is there to say except that the children laughed, and clapped their hands and seemed quite delighted when Peter Piper of tumble-down Racketty-Packetty House, through the aid of the Little Green Workers, married Lady Patricia Vere de Vere of aristocratic Tidyshire Castle. And by the way, that Peter Piper was a most ingenious fellow—he had an invention for everything. One of his best was that always to keep one's temper one should "Never lose it." It seemed a pity that all the dolls had to become stiff and silent and appear to have no life at all whenever human beings appeared. But that, as every child understood, was because it would never do to let grown-ups learn that dolls had feelings, just like anybody else. And thanks to every child playing his doll part as if it were the most natural thing in the world, everything they did was as true as gospel.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'y and Treas.FREDERICK F. SCHRADER, Editor
LYMAN O. FISKE, Manager145 West Forty-fifth Street, New York, N. Y.
Registered Cable Address—"Drammirror" Telephone—Bryant 8360-8361

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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HAPPY NEW YEAR!

THE MIRROR wishes its readers, its industrious staff of correspondents, its advertisers, and the members of the theatrical profession generally a Happy New Year.

THE MIRROR, in turn, thanks all those, far and near, who have remembered its editorial and business departments with cordial holiday greetings, many of them coming from far-off points and inaccessible nooks of the world.

It is especially gratified by the many expressions which it has received commendatory of THE MIRROR's improvements within the past year. Such expressions have come, not only from individual readers, but from daily newspapers and magazines.

And here we take occasion to promise our readers a better dramatic journal than has ever before been issued from the press. THE MIRROR has no financial relationship with any person or corporation connected with the theatrical profession, and is not afraid to express its opinions on any subject which may have a tendency to uplift the stage and make for the betterment of conditions among actors and managers.

No revolutionary changes are contemplated. THE MIRROR is deeply enshrined in the hearts of the profession, and it will aim in future to deserve the respect and confidence of the profession to which it is devoted. But it will steadily extend its field and print the news wherever it finds it. That it has already taken a long stride toward the collection of current theatrical news is amply testified by the state of its columns for the past three months; but it is even more substantially evidenced by the enormous increase in its circulation.

Meanwhile, we once more call attention to the annual edition of THE MIRROR, with its many interesting special features, which will be issued January 15, and which no reader of the paper will want to miss.

The advertising columns are still open.

SHAKESPEARE AND SCENERY.

Apropos of many recent attempts on the part of English and American managers to mount "simplified" Shakespearean plays, with unpretentious and "suggestive" scenery, Sir BEERBOHM TREE, in a recent interview in the *World*, has this to say:

"SHAKESPEARE, had he lived to-day, would have utilized every means at his command to visualize his plays. I should say that Hamlet and The Tempest among all his works are best suited to an impressionistic, or, shall I say, Maeterlinckian treatment. In A Midsummer Night's Dream the poet himself

ridiculed the tendency of his time toward symbolism. Julius Caesar—and this is only one play of many—is pure realism, and according to the methods of realism it should be presented. When you have unreal people to portray an unreal treatment of the play justifies itself, but not otherwise."

A great deal of nonsensically effusive writing and stage-managing has been expended in the effort to make SHAKESPEARE a dilettante and an aesthete, what A. B. WALKLEY with his usual cleverness called in the *London Times*, "a post-impressionistic SHAKESPEARE." Sir BEERBOHM TREE's observations are sensible and to the point. SHAKESPEARE would no more have scorned the ingenuity and illusiveness of the modern stage than he would have scorned to make use of the telephone had both been existing in his time. He would, in fact, have welcomed and utilized them.

For we think it may be laid down as a simple proposition that scenery, either of one kind or another, does not smother or heighten the effect of a good play. Excellent dialogue will carry itself along. The only advantage of stage setting, logically, is to keep the attention of the spectator upon the dialogue. In *The Yellow Jacket*, for example, the attention of an English-speaking audience, with its conventions and tradition of realistic setting, is time and again diverted from the beauty of the dialogue by the strange and amusing expedients of the property man. The kind of simple, realistic setting that would make us forget everything in *The Yellow Jacket*, except the dialogue and the acting, would naturally, of course, make us more exacting judges of that dialogue and acting. Normally, this would be desirable; in this specific case, because of the novelty of the thing and its depiction of Chinese stage conventions, one cannot find fault.

Ordinarily, however, there is just one time when realistic setting is artistically unpardonable, and that is when the setting is used for its own sake. And this is without doubt wrong. For the theater is not a place to gratify the lust of the eye—that function belongs to the art gallery.

HOWARD KYLE AS SIMEON.

Howard Kyle, recently the head of the Howard Kyle Players, has been engaged for the role of Simeon, one of the two brethren, in the forthcoming Century Theater spectacle, *Joseph and His Brethren*. Another engagement for the same play is that of Frank Woolfe, who was Lewis Waller's chief support in *Monsieur Beaucaire* last Spring.

CAST FOR "TURANDOT."

In the cast of the Shubert's Chinese fantasy *Turandot* are Emily Stevens, Josephine Victor, Alice Martin, Pedro de Cordova, Lenox Pawle, Edwin Emery, Anthony Andre, Warner Oland and Russell Summer-

SPARKS FROM THE FLASHLIGHT

(Philadelphia Record)

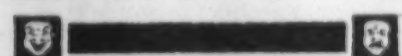
A recent writer asks: Have you ever noticed the Southern kiss, or, rather, kisses, which the popular actor bestows on his lady love in the various plays of the Southern-Marlowe repertory? Really, they are worth observing, and worth studying, for that matter. They are positive bits of art, suggesting thought and study, so perfectly do they fit the time, the place and the mood. They are fascinating, too—they create a longing—ask any matinee girl, and ask some older ones who have passed the blissful period of stage idols and caramels—and they are as varied as the lay-out in a confectioner's shop. The variety is infinite, no two alike. Each has a distinct twist, pardon, flavor of its own. There is the first kiss bestowed on Katherine in *The Taming of the Shrew*, that rowdy, boisterous, rousing smack of a swashbuckler, imprinted against the lady's will, by brute force, and filling her with amazement, indignation, fury. (Rudely though it be, plenty of girls would submit to it with excellent grace.) Later on, in the subduing process of the belligerent Katherine, note Southern's dainty method of kissing his finger tips, and then pressing the said finger tips to the lady's hair when her back is turned, as if to transmit the osculation by suggestion. These are choice little morsels, Angelica, but they pale into utter insignificance in comparison with the melting affair on exhibition in the scene of the final surrender, when the actor says with an irresistible sort of coo: "Come, kiss me, Kate." Have you observed that particular kiss? It is rapturous, ravishing, everything that is most satisfying in the line of high osculation. Talk about "spirits rushing together at the touching of the lips!" (And you hear people asking what's in a kiss. The idiots.)

Now the kiss in *Much Ado About Nothing* is quite a different symbol from the exhibits in *The Shrew*. There is really only one that amounts to anything, but that one amounts to so much. Benedick is a bachelor—not an 'old bach,' but a medium young, enticing party, of the I've-sworn-never-to-marry type, with kisses folded away neatly in his system, and just waiting for some one to happen by to untie the package. Along comes Beatrice—but what is the use of telling the whole story. Beatrice knows her business. She was born expressly to untie the packages folded away in Benedick's system. She gets in a few fine strokes, and then all those kisses that have been in cold storage for years resolve themselves into a single, impressive, absorbing, long-drawn-out demonstration that shows—well, that shows how poverty-stricken is the English language when it comes to words that are adequately descriptive. In any case, it is the kiss of a bachelor who has got his first innings, who wanted them badly, although he did not know it, and who simply pours himself out—inside out at the crisis. Ah, me!

And now for the kisses in *Romeo and Juliet*—that first kiss, the kiss of doom; the kisses of flame-like passion, the kisses of farewell, and that final kiss of all on the cold lips in the vault of death. When Romeo's lips meet Juliet's for the first time—even if you had entered the theater at the very moment of the happening, and knew nothing whatever of the play—you would recognize it instantly as the first kiss. Southern, with exquisite touches of almost boyish timidity, conveys that fact unerringly. It is art, real art. The hot kisses that follow later reveal more clearly than words could ever do the surging, unruly blood of youth, the mounting fever in the veins. And the kisses of farewell, those sad kisses, with fate chilling the hearts of the lovers—mournful beyond words. And then that last kiss of all, tender, spiritual, reverent. Really, Angelica, no man ever possessed such a variety of engrossing (oh, darn such a fool word) methods of osculation as Southern. Of course, to reach perfection in this art of kissing one must always bestow his kisses on a responsive soul—and just now Mr. Southern happens to be kissing Mrs. Southern in all the plays, so his efforts are helped along amazingly. But, oh, Angelica, it is all so beautiful and so—maddening.

Maurice M. Wolfson, who during the earlier part of the season was the Orpheum representative, doing the booking for the house, in Chicago, has succeeded Mr. Hamilton as the active manager and stage director of the Orpheum.

EDITOR'S LETTER BOX



F. G. M., Pittsburgh.—Ellen Beach Yaw sings, perhaps, the highest notes of any singer known to the general public. Possibly the A and B flat. She is not a grand opera singer. We know of two highly cultivated voices in a New York studio who exceed Miss Yaw in height, and certainly in quality and volume—one of them reaches the double C in alt.

R. RAY.—The New Sin was written by B. McDonald Hastings. He has since had produced at the Playhouse, London, a play entitled *Love—and What Then?*

"Inquisitive."—We have no record of either of the men you write of.

MR. DE KOVEN'S LIBRETTO WANTS.

Editor DRAMATIC MIRROR.

Sir.—Anent your editorial of some weeks ago relative to Mr. de Koven's diatribe against the lack of merit in manuscripts submitted to him, or his company, in prize competition, I submit a circular received from the company.

I'm an amateur. So was Mr. de Koven some years ago. If our professionals want to encourage unrecognized men to compete—I wonder if they do?—for a prize, or if they desire new blood in the field, would it not be a good idea for Mr. de Koven, a reader and a stage manager—all three representing distinctive fields and views—to compose a circular that would explicitly tell aspirants just what to ignore and just what to amplify? Personally I've had some experience compiling musical comedy librettos, and revising others. It would be quite possible for me to express my views of what I wanted, were I to offer a prize in competition. And by that I mean: That I could specifically say, "We want not more than two settings; and we prefer two acts. We want at least twenty musical numbers, ten of which at least shall be ensembles, or for introduction of a singing chorus. We prefer to feature a soprano of the comedienne type. We do not care for more than one dialect part in the male cast. And we do not want freak infants or animals. The period is immaterial."

On the other hand: "We want plenty of comedy in the situations, rather than in dialogue. The desired comedy should be clean; not of the ordinary French farce type. But we have no objection to taking a theme that might ordinarily be risqué and treating it decently, so that the average American—who certainly does not need immoral smartness flaunted in his face—may take an average American girl to see a performance and not feel annoyed. We call to your attention that the ordinary musical comedy act, in a two-act production, should not play more than one hour and fifteen minutes. Allow not more than thirty minutes for each act's dialogue. Keep in mind that it is not salient that irrelevant lyrics be introduced, though it is customary. The argument can well be furthered through lyrics as a medium. Contrast your characters; youth, old age, middle age, or types of each age. Ten singing parts are enough or more than enough. The size—number—of chorus people is a matter for a stage manager to decide upon, but at least have some contrast in chorus characters, and provide, in the mechanical make-up, so that choruses may double; change of costume in fairly short space of time. If possible, avoid following one musical number directly with another one. Pantomime and by-play will often be more effective than long speeches. Allow your theme or plot to develop by situations rather than by long-winded explanations by cast characters."

"We are sending to you specimen pages of a musical comedy libretto which will indicate the mechanical make-up and the usual method of outlining stage directions. We would prefer that every libretto submitted in competition adhere somewhat to this skeleton form, for convenience of the judges."

You will note that the de Koven circular is about as indefinite with respect to advising authors of the wants of the de Koven company as it is generously and definitely encouraging with respect to financial recompense for any fortunate writer. What "light opera" means I confess is beyond me. The circular suggests no proportion between lyrics and dialogue; and I consider the mechanical element of primary importance in any production. Mr. de Koven is a dominant figure in the history of American music and deserves cordial commendation at all times. But even his skill was, in my opinion, valueless when *The Wedding Trip*, or whatever the title was, was staged. I was never so bored by any one show in one night. And, primarily, the show lacked mechanical proportion. It resembled the top-heavy work of an amateur rather than the result of collaboration by experienced men.

There is due sincerity in the de Koven circular from all appearances. But since Mr. de Koven has placed himself on record as to the hiatus of worth in some ninety manuscripts submitted, is it not opportune for me to suggest that what he wanted was far from clear?

A READER.

PHILADELPHIA, Dec. 10, 1912.

PROMINENT CRITICS

BROADWAY FAVORITES
OF THE SEASON

PERSONAL



H. L. MENCKEN,
Dramatic Critic Baltimore Evening Sun.

H. L. Mencken, dramatic critic of the Baltimore *Evening Sun*, has held that post since the establishment of the paper, in April, 1910, and before that, for three years, he was dramatic critic of the Baltimore *Sun* (morning edition). He was born in Baltimore on September 12, 1880, and is of a family originally from Leipzig. In 1899 he became a reporter on the old Baltimore *Herald*. In 1903 he was given the Sunday desk and a year later, when he was but twenty-three years old, he was made city editor. In 1905 he became managing editor of the *Evening Herald*, which position he had at the time the paper ceased publication.

In addition to his dramatic reviewing, Mr. Mencken has done a great deal of other newspaper and magazine work, from editorial writing to the reporting of national conventions, and from short-story writing to poetizing.

He wrote the first book upon George Bernard Shaw and is the editor of the Player's Edition of the plays of Ibsen, of which two volumes have been issued. His volume upon F. W. Nietzsche, the German philosopher of whom so much is heard nowadays, is a standard work in English, and is just going into its third edition in the United States and its second edition in England. Beside these books, Mr. Mencken has written (in collaboration with R. R. LaMonte, of the *International Socialist Review*) a volume upon the conflict between Socialism and individualism, and a number of smaller things, including a book of verse (1901) and a one-act dramatic satire, *The Artist* (1912). Since 1908 he has contributed a monthly literary article to the *Smart Set*, and between 1899 and 1906 he was a constant contributor of short stories, special articles and verses to other magazines. But he has never written a play, saving only the satire above mentioned, which is unplayable. In 1907, with Glenmore Davis, then of the New York *Globe*, he founded the American Dramatic Critics' Anti-Play-writing Verein, and he and Davis are the only members to-day. No dramatic critic who has ever written a play, or tried to write a play, is eligible.

Mr. Mencken is a constant student of dramatic literature, and has an extensive collection of plays, numbering about 5,000 titles. This collection is particularly rich in foreign works, and includes a full set of first editions of the Ibsen social dramas and a number of rare and curious Ibsen translations. But though Mr. Mencken is thus interested in the foreign drama, and has done much writing about it, his first interest has always been the native drama of America, and he has constantly sought to advocate the work of such men as William Vaughan Moody, Eugene Walter, Rupert Hughes, Clyde Fitch, Edward Sheldon and Percy Mackaye. In his writings upon the Ibsen plays, he has bitterly combatted that booming obfuscation which would make them puerile enigmas, and has pleaded for their acceptance as first-rate stage plays, written by a master dramatist and intended for ordinary theater-goers.

Mr. Mencken is a bachelor and makes his home with his mother in Baltimore. He has lived in one house for thirty years, and has resisted all temptation to move to New York.

SAM B. HARDY.

Sam B. Hardy is a youth who bears watching for the future, as he has crept into Broadway and scored a personal success in support of Douglas Fairbanks as Rodney Blake in Hawthorne, U. S. A., at the Astor Theater.

Sam Hardy was born March 21, 1883, and received his early education in his home town, New Haven, Conn., where he also attended Yale College, being one of the most popular members of his class.

With the desire and ambition to act, Mr. Hardy made his earlier appearances with Henrietta Crossman in Sweet Kitty Bellairs and with Nance O'Neil in Agnes. A year with James K. Hackett in The Fortunes of the King followed, during which season he created the role of Fanch in The House of Silence with Mr. Hackett.

The following season Mr. Hardy was found in the support of Margaret Anglin in The Eternal Feminine, which turned out a failure. As Harry Doty in The Bad Samaritan at the Garden Theater, New York, Mr. Hardy next came before the public and while the George Ade piece was a failure, Mr. Hardy made a personal success and received many commendatory notices.

As Sherlock Holmes, Mr. Hardy toured the principal Eastern cities for an entire season, being featured in the famous detective story, and after his successful tour as a star young Hardy branched out as leading man for Marie Cahill in The Boys and Betty, and upon leaving the ranks of musical comedy Mr. Hardy



Photo by White, N. Y.
SAM B. HARDY.

again toured, featured as George Rand, Jr., in The City, a role well suited to his talents.

Parts in New York productions and starring tours are not the only roles Mr. Hardy holds to his credit, for he has been connected with various stock companies as leading man in Minneapolis, Toledo, Brooklyn and Hoboken, and in many of these companies he owes his success to the excellent support he received from the leading woman, Elsie Scott, who in private life is Mrs. Hardy.

CHAMBERLAIN BROWN.

[ENGLISH STAGE LIFE IMMORAL.

LONDON. (Special).—Kitty Marion, a former actress and a militant suffragette, made a statement in the Bow Street Court, Dec. 18, on being sentenced for giving a false alarm of fire. Three years ago, she said she appeared in the same court for breaking a window. She did that, she said, in order to attract public attention to the conditions of the stage, which made it almost impossible for a woman to earn an honest living. It was the unwritten law that a woman who wanted to go straight could not make her way on the stage. She challenged the Actors' Association to deny the truth of her statements. Since then she had been practically boycotted out of the profession, and had been obliged to turn to other employment. She got work as a domestic servant. As such she was employed in several places, but was promptly discharged when her past became known. Driven from pillar to post, she had turned in a false alarm of fire purposely to be arrested.

LOFTUS.—Cecilia Loftus tells the Brooklyn *Eagle* "I have received much kindness from the American public, but I like the West better than the East. The Western people, as a whole, and especially in California, are so much more appreciative and enthusiastic. I do not mean that the Eastern people are cold, but they receive our efforts more placidly, almost phlegmatically at times. Also, I like the Western theaters better. The treatment accorded to artists is so much nicer. I am, however, very glad to see the dawning of an improvement in this direction here. The way in which the stage managers used to behave to us was very rough, in fact it was tough. But there is an improvement in that respect, I find, and this time I have met with nicer stage managers and more courteous treatment almost everywhere."

FOSTER.—F. E. Foster, THE MIRROR representative at Iowa Falls, Ia., calls attention to the fact that Prof. Ryan of Iowa College at Grinnell is delivering an address in the midwest on "The Drama and Its Use in Expression." He holds that the drama is one of the most potent factors to cleanse the emotional life. In his address he declared that the active drama is a strong factor in the training of the imagination. He described a movement that has become nation-wide to stamp out undesirable dramas and to encourage the best, and invited his hearers to join in the league which is placing American drama on a high plane.

RANSONE.—John W. Ransone has commenced a starring engagement, under B. C. Whitney's management, in the one-act play of Dorothy, which he opened in Chicago. Mr. Ransone is ever fresh in the minds of the theater public as the German brewer, from Twain-ism-nati, in the Prince of Pilsen, which unctious role he created and played for several seasons in this country and in London, and to which characterization the operetta owed much of its vogue. He has also just finished writing a musical extravaganza entitled Find the Thief, which is said to bristle with Ransonia, by those who have read the book.

RANDALL.—Will C. Randall, the old theatrical manager, once a partner with Charles Frohman in the theatrical agency business, after a period of absence from his usual field of activity, is about to re-enter it as purveyor of novel attractions, on original lines. Mr. Randall will open offices shortly somewhere in the vicinity of Broadway and Forty-second Street.

BENNETT.—The handsome cover of this week's MIRROR represents Mary Ryan and Richard Bennett in a moment of suspense in Stop Thief, the new farce at the Gaiety. The picture is from White's studio.

PEARSON.—One of the most charming of the various charming members of Sam Bernard's company now appearing in All for the Ladies, is Miss Margery Pearson, a Denver girl of very attractive personality who has appeared at the Gaiety Theater, London, under George Edwardes's management.



Photo by Frank O. Bangs, N. Y.
MARGERY PEARSON,
With Sam Bernard in "All for the Ladies."

ON THE RIALTO

I SUPPOSE this is the one country in the world where growing old is to become obsolete and age and experience are relegated to obscurity, while presumptuous adolescence thrusts itself into the limelight, as if life were a grand ballet, and all struggling to push into the front rank to be the admired ones of the public. The old ones have had their triumphs, and the young ones are still to win theirs; and what with the ceaseless fight for precedence in the eternal Panim trampling of everything sacred under foot, everybody resorts to sophistry, new altars are erected in new places, and we worship we hardly know what divinities.

All of which sounds like the lamentations of Jeremiah, though it is not. I am not so young that, like Longfellow's youthful critic, I delight to shoot at everything I see, for the pleasure it gives me, careless of the pain I inflict, nor am I in my anecdotal age yet! But youth has no ruth, and I sometimes feel for those old chaps who, in order to keep up with the procession, egg on the young ones to laugh at the sacred ikons in the temple of our faith, rattle their old bones in the effort to outdo their juniors in appearing sprightly, and crack lewd jokes as if they were the poppings of hot blood instead of warmed-over morsels of the intellect.

If we grow sentimental at times over the "palmy past of the drama," it is well that we should. Gazing down a gallery of statues, the eye and mind are first impressed by those which embody strength and beauty. It is the best that makes the most lasting impression, and, looking back, down the corridor of time, we see in perspective only that which was noble, beautiful, and true, and that must ever be the standard of the present.

There are those who affect to be indifferent to the opinions of men who can speak of great deeds done in the past, as contemporaries of Booth, Edwin Forrest, Charlotte Cushman, James E. Murdock, E. L. Davenport, William Warren, Jefferson, Lester Wallack, and Augustin Daly; and the obtrusive person with the diamond ring and the know-it-all deportment will tell you that such a man has uncertain vision—mental strabismus—and his statements should not be taken without being well shaken. But serious stage artists know the value of sincere criticism based on long experience and a life of observation and study. It was William Hazlitt, well advanced in his career, who said:

"The only drawback on the felicity and triumphant self-complacency of a playgoer's life arises from the shortness of life itself. We miss the favorites, not of another age, but of our own—the idols of our youthful enthusiasm—and we cannot replace them by others. It does not show that these are worse because they are different from those; though had they been better, they would not be so good to us."

There is some sap in this. But I have my own ideas on this subject. Hazlitt lived in an age of creative art when the English stage was peopled with players who could well compare with their predecessors, and when the classic spirit ruled supreme.

At a recent banquet Channing Pollock, inspired by the occasion, projected the following *bon mot*:

"I read plays for the Shuberts for two years—may God forgive me!"

To which the New York Review promptly replies: "God may forgive him, but the Shuberts never will, either for the plays he recommended or those he turned down."

When a critic is in doubt or has nothing else to do he can always blame the managers for the downfall of the stage.

When Sir Beerbohm Tree declared that the art of the playwright has been enfranchised from old-time restrictions, and that you can have conversation, and the end of each act does not demand a climax, he was getting ahead of us somewhat. The majority of managers, so far as my ken extends, still demand action, action, action and the conventionality of the curtain falling on a climax. Now and then a foreign play wins favor without these conventions, but it must certainly come from abroad and under the authority of a great name.

Recently I suggested that managers of musical productions try the untried expedient of providing their attractions with music by real composers, and the more I reflect on that suggestion the more I like it. They have almost exhausted the supply of mechanical novelties, the drawing powers of splendid effects. The only thing they have neglected to try is to put good music into their productions.

I'll wager it would help.

Meanwhile it is respectfully suggested that the little firefly, Trentini, engage a good teacher and learn the English language to emancipate herself from an awful handicap.

"THE WEAKER VESSEL."

A Sketch by Keith Wakeman. Produced for the First Time at Plaza Hotel, Dec. 23, 1912.

The Man James Kirkwood
The Wife Keith Wakeman
The Woman Elsa Berold

In an interesting programme arranged by Douglas J. Wood for the benefit of the Bide-a-Wee Home at the Plaza Hotel, *The Weaker Vessel* was presented. The playlet was billed as a dramatic episode in one scene. It might have been termed a slice of life. It contained no padding but many cleverly humorous lines and much strong philosophy. It might have been termed daring had its truth not found favor with a smart audience. The three characters represented a weak man, a strong, buoyant woman, who happened to be his wife, and the other woman. The scene was in the mountain cabin to which the wife had climbed to encounter her rival. There was a fine contrast of subtle power and guileless sincerity shown by the two types of women. The advent of the husband on the scene added the element of jealousy to the wife's characteristics until the discovery of a cradle, made by the mother and the wife at the same time, changes the wife's attitude. She does a very big and generous thing by the mother and child and finds her own path over a mountain trail. A novel and pleasingly up-to-date idea was in the manner in which the clinging, weaker woman took on the philosophy and mental strength of the wife, who sacrificed to the child when her tenderness revolted from the lies of the man.

Miss Keith Wakeman's writing was remarkable for its power. Miss Wakeman played the wife of big nature and big philosophy with beautiful art and uplift of feeling. The other woman was enacted by



MISS GITHA SOWERBY.

Author of "Rutherford and Son."

Elsa Berold with splendid sincerity and emotion, while James Kirkwood as the husband hardly realized the difficult part.

AT OTHER HOUSES.

WEST END.—The dainty and melodious Merry Countess was the Christmas week attraction at the West End. So much has already been said in praise of this lovely musical comedy that there is little left to say. The cast is excellent. Not one dull moment from beginning to end. This week Everywoman is the attraction.

CASINO.—Harry Lauder completed his special week at this theater and on Monday Emma Trentini in *The Firefly* was moved from the Lyric to the Casino, to remain for an indefinite period.

GRAND.—At the Grand Opera House this week, Frances Starr is repeating her success in *The Case of Becky* with the original Belasco Company. This is one of the most unique plays of the season and one in which Miss Starr has every opportunity to display her versatility.

PROSPECT.—At the Prospect Theater Cecil Spooner this week is appearing in a splendid production of *The Dawn of a To-morrow*, playing the role with which Eleanor Robson's name is so intimately identified.

ACTING FROM THE ACTOR'S VIEWPOINT

(Continued from page 3.)

I observed that professional matinees must be more valuable to the actors than almost any set of formal lectures. Mr. Cope said that they were indeed.

"In connection with this point," observed Mr. Cope, "managers make a grievous error, I think, in so often refusing 'the courtesy of the profession,' to idle actors. That is the way actors learn their art—at least the very important negative part of it. I remember a manager once telling me, 'I won't have a lot of bum actors in my house.' 'Well,' I retorted, 'you have a lot of bum publicity men and newspaper critics.'"—I looked the other way—"why not actors? They certainly profit by it more, and you are contributing to the growth of the art."—"No," continued Mr. Cope, "there is just as much point in giving actors free seats as there is in giving them to newspaper men. When you consider it seriously, I think you will agree there is more point."

"We returned to the subject of personality in acting. I asked Mr. Cope whether it was true that while an actor's 'playing up' of his own personality was detrimental from the point of view of art, it was not also a step towards financial success, that is, towards the ever-glittering land of stardom.

"Within certain limits," said Mr. Cope, "'playing up,' as it is called, aids you along the dreary road leading to recognition. But commercial accentuation of your personality pays only for a short time. For after a brief period of false emphasis you develop mannerisms. And mannerisms are serious obstacles in the path of further progress. So in the end, here as elsewhere, good art pays in the long run—pays financially, I mean. But this financial success is as nothing compared with the personal satisfaction one derives from treating one's profession as a fine art. It is an attainment not to be measured in terms of dollars and cents."

H. E. STEARNS.

THE KAISER WRITES BALLET.

Inspired by Peasant Dance in Corfu—Premiere on Emperor's Birthday.

BERLIN. (Special).—Kaiser William has completed the composition of the new ballet libretto *Corfu*, which will have its premiere at the Royal Opera on January 27, the Emperor's birthday.

The idea originated with the Kaiser when he saw the dances performed by the peasants of Corfu at Achilleon Castle early in the year. The Emperor became enthusiastic and summoned Dr. von Hulsén, the intendant of the Berlin Opera, to Corfu. The latter agreed with his Majesty that the dances would be a great success in Berlin.

DRAMATIC CRITIC ON LEAVE.

Jackson D. Haag, who has been dramatic editor of the Pittsburgh Post for a number of years, has left for the West on a six month's vacation. For some time Mr. Haag has not been in the best of health. His permanent address is 700 Clinton Street, Defiance, O.

PLAYS AND PLAYERS.

Miss Marie Taylor has been transferred from the original Get-Rich-Quick Wallingford company to the Western Company of Broadway Jones.

Carroll McComas has retired from the cast of *Mind the Paint Girl* to succeed Julia Sanderson in *The Siren*. Ethel Intropodi is now with Billie Burke in Miss McComas's role.

Charles Suggle Turner has resigned from Molosso's *La Petite Gasse* Company in vaudeville, and joined the Mutt and Jeff Company, which is playing a return tour to the Pacific Coast.

Smith College in Northampton, Mass., has decided to give on May 30, 1913, and again during Commencement week, a reproduction of the festival given by Lord Leicester for Queen Elizabeth at Kenilworth. This will be called *The Queen's Progress*.

Byrum the Great and his own company are at present touring through the Middle West. Byrum lost all his personal and theater trunks in a recent fire in Denver, but has fitted out a new show completely. He is carrying fifteen people and several dozen wild animals, including a tiger, lion, pig and others. The business staff is as follows: general manager, Paul Kuehlhorn Jr.; business representative, E. H. Strignitz; stage director, Earl Flynn; treasurer, Mrs. Paul Kuehlhorn Jr.; press representative, Ernest H. Wilson.

The company that is to tour in Geo. M. Cohan's latest play *Broadway Jones*, began playing at the Collingwood Opera House, Poughkeepsie, Tuesday evening, December 17. From Poughkeepsie the company jumped to Lincoln, Nebraska, with a Pacific coast trip to follow. The cast includes Ralph Morgan, John Webster, Frederick Maynard, George K. Henry, Dore Rogers, George C. Staley, George Shaefer, Daniel Burns, John Pierce, Edith Luckett, Marie Taylor, Grace Morrissey and Caroline Lill.

START THE NEW YEAR WITH AN ANNOUNCEMENT IN

The Annual Number of the New York Dramatic Mirror

OUT JANUARY 15th, 1913. PRICE, 10c.

There is just time enough left to secure representation in the advertising columns of this issue. No time to spare.

CLOSING DATES: SPECIAL SECTION, JANUARY 4th
REGULAR SECTION, JANUARY 8th-10th

ATTRACTIVE FEATURES OF THE MIRROR ANNUAL

"DAY AND NIGHT SCENES ON THE GREAT WHITE WAY"

With many illustrations.

"THE ASTOR PLACE RIOTS"

A tragic chapter in the Annals of the American Stage.

"TIME'S FOOL," An absorbing story of the stage by Elizabeth C. Winter.

"SHAKESPEARE vs. BACON," With illustrations by F. F. Mackay.

"SHIFTING OF THE RIALTO"

How the center of Theatrical Activity in New York has changed in a century, with many illustrations.

THE DRAMATIC MIRROR COMPANY, 145 West 45th Street, New York

ACTORS' FUND GETS \$30,000.

Bequests Greatly Welcome—Fund Running Behind About \$30,000 a Year.

Bequests to the amount of \$30,000 came to the Actors' Fund of America, \$25,000 of which were bequeathed by the late Henry B. Hyde, whose will was filed on Dec. 28, and the other \$5,000 from Mrs. Martha Brisse, an actress, who died in Dorchester, Mass., last year. The discovery was made several years ago that Mrs. Brisse had made such a provision in her will leaving this amount to the Dramatic Fund of America, which was dissolved several years ago. The Probate Court of Boston held that the Actors' Fund of America should receive the money.

President Daniel Frohman said that he had heard of the Brisse bequest but not of the one left by Mr. Hyde, but he said the money came most opportunely.

"We are running behind about \$30,000 a year," he said, "and this will help us greatly. As soon as we are officially informed of the Hyde bequest a special meeting of the Fund will be called to take action on it."

DAISY JEROME'S EXPECTATIONS.

London Music Hall Singer Says That, Next to Marie Lloyd, "She is It."

Daisy Jerome, a London Music Hall "pet," made her entry into America on December 20. She wears a "Bulgarian shako" and has a lot of startling gowns as well, worth \$10,000 in all. These she wore when she made her American debut, in Milwaukee, on New Year's Eve.

"Don't forget that I'm really a star performer on the other side," said Miss Jerome earnestly. "Next to Marie Lloyd, I'm IT. I hope to make a greater success in this country than any other vaudeville artist has made with my song, Press, Pulpit and Petticoat."

GABY'S CAST-OFF DANCING MATE.

Greville-Moore Puts Up \$1,000 Bond to Prevent His Deportation

Xenia Greville-Moore, who put up a \$1,000 bond to stay deportation of Edgar Chatelle, the French dancer cast off by Gaby Deslys when this dancer took up Harry Picer, replied to a question whether she loved Chatelle:

"Love him? Pour, no! It is business. Mr. Chatelle is a clever dancer. Gaby Deslys brought him over here and then left him stranded. Then the police got him. He is broken in and I cannot get another to take his place so soon."

MARGARET BOURNE WITH HACKETT.

Margaret Bourne is now playing the part lately played by Olive Oliver with James K. Hackett in *The Grain of Dust*, which appeared in Washington, D. C., week of Dec. 30.

DOWN A FIRE ESCAPE IN PAJAMAS.

Maggie Teyte Carried to Safety in Her Husband's Arms—Cigarette Sets Waste Basket Afire.

Maggie Teyte, the Anglo-French grand opera singer, was carried down the fire escape of the Hotel Schenley, Philadelphia, on Saturday night, Dec. 21, clad only in her silk pajamas, by her husband, R. Pilmon.

The smell of smoke awakened Miss Teyte at 5.30 A.M. Rushing to the window she stumbled over her husband, asleep in a big chair. When Mr. Pilmon, who suddenly awoke, saw the room filled with smoke he quickly opened the window and, taking his wife in his arms, he made his way down the ladder to the ground.

No one else in the hotel had discovered any signs of fire. Porters and bellboys rushed up to the room occupied by the prima donna and her husband, and there

discovered that a waste basket filled with paper had caught fire, which communicated itself to a heavy portiere that caused a dense smoke. The blaze was quickly extinguished.

Then Mr. Pilmon recalled that he had thrown the remnants of a cigarette into the basket just before dosing off.

BIBLES FOR STAGE FOLK.

Chicago's Innovation to Save Actors' Souls—Bibles Distributed in Dressing Rooms of Theaters.

CHICAGO (Special).—The chorus and principals of Frivolous Geraldine, now playing at the Olympic Theater in Chicago, received a very appropriate Christmas gift each. On entering their dressing rooms on the afternoon of Dec. 21 they discovered brand new copies of the Gideon Bible. Bibles are expected to be placed in all dressing rooms of the theaters here. There are several good reasons why actors should interest themselves in Scripture reading, not the least of which is that they will familiarize themselves with very good English.

ATWELL ENJOINS RABINOFF.

Late Business Partners Fall Out Over Theatrical Contracts.

Ben H. Atwell, the former business associate of Max Rabinoff, brought action to enjoin the latter from disposing of the contracts of Anna Pavlova, dancer; Sirota, the Warsaw cantor, and the rights to produce in this country the opera *Les Saltimbanques*, by Louis Ganna, on Saturday, Dec. 21, in this city. Atwell claims an interest in these contracts, and is of the opinion that Rabinoff is trying to squeeze him out.

Atwell and Rabinoff were on terms of the greatest intimacy, according to Atwell, and he claims that he had such confidence in his associate that he never locked his trunks, thus leaving him free access to all his private papers. Someone told him that Rabinoff had taken certain documents from a trunk belonging to him. He did not believe this at the time, but he subsequently discovered that this was true and that the paper which Rabinoff gave him, acknowledging his interest in the contracts, had been abstracted.

NEARLY HIS LAST ACT.

Acrobat Buffington Misses Safety Device, Nearly Plunges to Death During Risky Act.

LYNN, MASS. (Special).—Claude Buffington and his partner, acrobats, were closing a three days' engagement at the Olympic Theater, in Lynn, Mass., on the night of December 25, a "movie" with vaudeville acts. On the top of a long ladder Buffington was balancing precariously, when his partner, as the act required, shook the ladder. That was Buffington's cue to lean off the ladder, while the audience gasped. He was to catch a chandelier hanging innocently over the stage. The surprise was to come again when the chandelier would not break but would hold him.

He missed the chandelier, and caught instead a dangling piece of rope. The rope broke with his weight and he fell on the vases below. He half sat up and smiled at the audience while the curtain went down. The crowd in front thought it was an unusual ending for the act, and liked it. But behind the curtain Buffington had fainted. Blood was pouring out from a big gash in his arm, where a fragment of a vase had cut it.

WILSON THANKS A. H. WOODS.

President-elect Wilson has written a letter to A. H. Woods as president of the Woodrow Wilson Theatrical League, in which he expressed his appreciation of the League's work during the recent national campaign.

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IRISH PLAYERS RETURN FOR TOUR.

Lady Gregory's Company Arrive on "Majestic"—Two on Honeymoon Trip.

The Irish repertory players of Lady Augusta Gregory, who appeared here last season at Maxine Elliott's Theater, returned to these shores on board of the White Star steamer *Majestic*, on the night of Dec. 29. On the following day they departed for Chicago, where they opened at the Fine Arts Theater on Monday night of this week. After Chicago they will tour the West, and possibly the Pacific Coast, before returning to New York for a Spring engagement.

The company includes, besides Lady Gregory, Arthur Sinclair, J. M. Kerrigan, Sydney Morgan, J. A. O'Rourke, Nugent Monck, the manager; Sarah Allgood, the leading woman; Eileen O'Doherty, Eithne Magee, and Nora Clancy, who did not appear with the company last season, but who has since its return to Europe become the wife of Frederick O'Donovan, who played the title-role in *The Playboy of the Western World*, the play which nearly caused a riot in this city. The couple are enjoying this as their honeymoon trip.

ISMAN OWES \$3,238,924.

So Says Report of Referee in Proceedings Regarding Purchase of Stewart Block.

Felix Isman purchased the old Stewart block, 280 Broadway, this city, and took it with a mortgage, according to the report of referee Henry Smith, of 182 Nassau Street, in foreclosure proceedings filed in the office of the County Clerk on December 28. Isman's indebtedness to the executors of the late Judge Henry Hilton, the referee finds, is \$3,238,924.13.

The mortgage on the property, made famous by the late Alexander T. Stewart, was \$3,700,000. The only payment made by Isman, the report finds, amounted to \$33,333.33, leaving the balance as stated. In the hearings before the referee, the Hilton executors were represented by John S. Darcey as their attorney, while Isman, and others who were co-defendants in the proceedings, were looked after by the law firm of Masten & Nichols.

LAMBS AND TWELFTH NIGHT.

The Lambs will help the Twelfth Night Club this year at their annual revel, Jan. 9. Mr. William Sampson and Mr. Morgan Coman will be in the cast, with Miss Annette Barrett and Miss Ida Waterman in Alice E. Ives' farce, *Mary's Manners*, a satirical act on the anti-suffragists.

REMOVAL OF ACTORS' FUND

The Actors' Fund is now located in its new and commodious headquarters, in the new Longacre Building, northeast corner of 42d Street and Broadway, where there is a large meeting room for the board of trustees, a reception and reading room for members, and quarters for the clerical staff, the expense of which is no greater than the cost of their old quarters. The place is especially desirable on account of its central location and greater accessibility as well as comfort.

VERDICT OF \$5,254 FOR HACKETT.

James K. Hackett is awarded a judgment of \$5,254 against William A. Brady under a decision by the Appellate Division of New York Dec. 27. Hackett sued on the ground that Brady broke a contract by which he

WANTS

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AT LIBERTY Jan. 1 musical director, pianist, member A. E. of M.; musical comedy preferred. Address H. A. Loring, care of Musicians' Club of New York, 62 West 45th Street, New York City.

FEMALE impersonator, handsome; weight, 144; height, 5 ft. 8 in.; elegant modern wardrobe, etc. Thoroughly reliable; wishes to work from managers or parties; small investment desired or better looking, paying about \$60 weekly salary. A. K. L., care of Misses.

IF GEO. R. MAYNE, recently in Kansas City, Mo., will communicate with A. R. Murphy, Clerk of the United States District Court, Territory of Hawaii, he will receive information to his advantage.

MADISON'S BUDGET, No. 14.—Price, One Dollar, and better than ever. Contains 11 great illustrations; 33 sure-fire parodies; 9 sketches for two males; 8 sketches for male and female; musical first parts and afterpieces; acts for quartet and for two females; also hundreds of Gams and Jokes. C. Macdonald Pub. Co., 1404 3d Ave., New York.

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WANTED—Child to care for one to four years old; attractive home; no children; lawyer and wife; Frenchman; references exchanged. Home, care Misses.

WANTED—The address of Francis Edward, of Quebec, now in theatrical work. Most important business concerning him. Address A. R., 2828 Boulevard Ave., Montreal, Que.

WANTED TO BUY within 50 miles of city, near bathing house with one or two acres. Apartment, 5 G. 2025 Broadway.

WANTED—Company of five or six clever people to produce a repertoire of sketches, farces, etc., in a moving picture theater, long engagement for capable organization. Wire or write giving references. R. J. Macadam, Lyceum Theater, Sydney, Nova Scotia.

W. G. ROOSEVELT, JR., last season with Ody Players, Alhambra Theater, Stamford, Conn., wants present address. To your advantage. Fred Perkins, care Misses.

was engaged in 1910 to star under Brady's management for five years. Hackett was to get \$500 a week the first two seasons and a third of the net profits, and the last three seasons was to get 50 per cent. of the profits, the profits not to be less than \$5,000 a year. The court found that Brady refused to permit Hackett to carry out the contract for the first year.

IN THE CITY OF THE SAINTS.

SALT LAKE CITY (Special).—THEATRE: Ben-Hur company gave six performances 12-21, selling house on each occasion; receipts nearly \$7,000. **Dustin Farnum** in *The Littlest Rebel* week of 22, gave great satisfaction. **LOLLAL: William J. Kelly** and Gertrude Dallas in *Lost Paradise*, did excellent business, eaching matinee 22. **ORPHEUM:** Christmas week; McConnell and Simpson in *The Right Girl*, Nat Nasar and company, Sydney Ayres, Goldsmith and Home, the Three Brummies, Mary and Addie, David Kidd. **GARRICK:** Renowned 21 by Allen Curtis Opera company, present the shortened version of well-known light opera, and giving two and three performances each afternoon and evening. **TEMP:** A. R. James, formerly manager of this house when it was called the Grand, and who has recently been connected with the Emmons, will be manager of the house. **George Dorr**, for many years treasurer of the Salt Lake Theater, will now be treasurer of the Garrick. **Allen Curtis**, formerly had a successful comic opera company in the old Shubert Theater here. C. R. Johnson.

Kindly mention DRAMATIC MIRROR when you write advertisers.

NEW AUTHORS' LEAGUE FORMED

Which May Also Help Playwrights to Protect Their Rights.

Last Monday week Supreme Court Justice McCall signed the certificate of incorporation of the Authors' League of America, which will have its headquarters at No. 30 Broad Street. Rupert Hughes, Rex Beach, Gelett Burgess, Ellis Parker Butler, and Arthur C. Train are the incorporators, and it is stated in the papers that its objects were "to produce adequate copyright legislation, both international and domestic, to protect the rights of all authors, whether engaged in literary, dramatic, artistic, or musical composition, and to advise and assist all such authors voluntarily in the disposal of their products."

Also provided for in the articles of incorporation is a council, which may place the authors in Class A, B or C, as it chooses, it being understood of course that this form of division in no way passes any judgment upon the relative merits of the authors included. Thirty members make up the council, and the following will act until the second Tuesday in April and pass on the writings of the various authors:

Class A—Ellen Glasgow, Carolyn Wells, Gelett Burgess, Harvey J. O'Higgins, A. E. Thomas, Cleveland Moffett, Milton Royce, Charles Hays Kennedy, and Hamlin Garland.

Class B—Gertrude Atherton, Rachel Crothers, Samuel Hopkins Adams, Will Irwin, Meredith Nicholson, Jesse Lynch Williams, Walter P. Eaton, Robert Grant, Winston Churchill, and Will Payne.

Class C—Kate Douglas Wiggin, Ida M.

Tarbell, George Barr McCutcheon, Rupert Hughes, Rex Beach, Arthur C. Train, Owen Johnson, William M. Sloane, Louis Joseph Vance, and Ellis Parker Butler.

A well-known playwright who is much interested in the project, but who does not wish his name to be quoted, made the following self-explanatory statement to a representative of *The Mirror*:

"There is wide opportunity for such an organization in this country, and it could well model itself after the French Society of Authors and Composers, which is very efficient in looking after the legal rights of its members. I can speak only with impatience of the American Dramatists' Association, which, frankly, is nothing but a mutual admiration society."

"Conditions here are chaotic for the young playwright. He must either deal directly with the managers who will ignore him, bully him, and often actually rob him, or he must deal indirectly with the play 'brokers,' only a few of whom are honest and businesslike. A society, efficiently managed, which will look carefully after the legal rights of its members is sorely needed. This is precisely what the new authors' league proposes to do. Whether it will accomplish its avowed purpose, or dwindle away into a pleasant social club, as so many similar societies have done before it, only time will tell. What a relief it will be when we have an organization powerful enough to 'blacklist' a tricky and unfair manager! I am hopeful that this society will develop such strength."

MANY ENGLISH COMPANIES HERE.

Eight Broadway Productions This Season Have Complete English Casts.

When Rutherford and Son was produced yesterday evening at the Little Theater with an English cast, headed by Norman McKinnel, the record of one season was established for plays produced on Broadway with English casts. This play makes the eighth extensively advertised as "acted by the original English cast."

The dramas now current on Broadway which are acted by English companies include: *Hindie Wakes*, at Maxine Elliott's; *Milestones*, at the Liberty; *The Whip*, at the Manhattan Opera House; *Penny's First Play*, at the Comedy; and *Rutherford and Son*, at the Little. In addition, William A. Brady announces that *The Drone*, recently produced in Washington and favorably received there, is acted by the original English company. This play will be seen at a New York theater in the near future. *The Merry Countess*, which has just finished a long engagement at the Casino and for the current week is playing at the West End, is sung by English principals, and *A Scrape of the Pen*, recently a popular success at Joe Weber's, was interpreted by an English cast.

It is significant that these eight plays range in kind from an operetta, a comedy, melodrama and serious pieces. Almost every type of dramatic entertainment is included.

BRANDON TYNAN AS JOSEPH.

To Have the Leading Role in "Joseph and His Brethren" at the Century.

For the leading part of Joseph, the Liebler Company has selected Brandon Tynan. Mr. Tynan, without make-up of any sort, looks the character of Joseph in the earlier parts of the play. A little skillful "building up" gives him the appearance of the Deliverer in the days of his abundant power. Oddly enough, it was in one of Mr. Parker's plays that Mr. Tynan made his professional debut. *The Mayflower*, produced at the Old Lyceum in this city fifteen years ago. He had a line and a half to speak.

BRITISHERS IN DRAMA.

The St. George Dramatic Society, of Los Angeles, composed of Britishers, presented the delightful comedy, *A Pair of Spectacles*, by Sydney Grundy, at the Gamut Theater, to an overflowing house, Friday night, December 13. The play took the audience by storm. Edward Rees as Benjamin Goldfinch, Florence Dunaway as Mrs. Goldfinch, and Sam Lane as Brother Gregory captured the honors of the evening, and the rest of the company gave admirable support. The next play by the society will be a new play, *Just to Oblige William*, by Benjamin Scovell, director of the society, and Marie Coe, special story writer of the *Express*.

"BLACKBIRDS" AT THE LYCEUM.

Charles Frohman has arranged with Henry Miller to bring Laura Hope Crews and H. B. Warner in *The Blackbirds*, the new romantic comedy by Harry James Smith, to the Lyceum Theatre, Monday evening, Jan. 6. The supporting cast includes Mathilde Cottrell, Sydney Valentine, Robert Young, Ethel Winthrop, Jean Galbraith, James Bradbury, Ada Dwyer, and E. J. Mackay. *The Blackbirds* is Mr. Smith's second comedy produced in New York within a year. His earlier play was *Mrs. Bumstead-Lelch*, acted by Mrs. Fiske at the Lyceum Theatre the latter part of last season.

SINGER HURT IN CALIFORNIA.

Prima Donna of "Jappyland" in Automobile Collision—Her Manager Likewise Injured.

OAKLAND (Special).—Thelma Gilmore, soprano and star of Jappyland, recently produced in the Macdonough Theater, Oakland, Cal., is confined in her apartments suffering from injuries received while returning from the theater on Dec. 15.

An electric automobile collided with the limousine in which the singer was riding with her manager, Edward H. Coates.

Miss Gilmore was bruised about the head and shoulders, while Coates's finger was broken and his wrist cut. The electric contained the flowers that had been passed to Miss Gilmore over the footlights.

SAID TO BE REAL SHAKESPEARE.

Portrait Owned by Brooklyn Woman Supposed Authentic and Painted from Life.

A portrait alleged to be a Shakespeare, once the property of Colonel Ezra Miller, and who is said to have paid \$18,000 for it, and now in the possession of Mrs. Catherine de Heyman, of No. 269 Charlton Avenue, Brooklyn, is said to have been verified as authentic and painted from life.

Mr. Neville de Heyman, son of the picture's owner, is now in Europe, whether he went last July for the purpose of consulting experts abroad about the genuineness of the canvas, which was purchased from an art dealer in this city, communicated to his mother that the picture's identity was positively established. He was expected to return last week.

The painting shows two men, dressed in seventeenth century costume, sitting at a chess board. The figures, it is said, have been identified as those of Shakespeare and Ben Jonson. The name of the artist suggested by some authorities is Isaac Oliver.

NEW PLAY IN A NEW HOUSE.

Savage's "The Top o' the Mornin'" in Shriners Theater, Rutland, Vt.

Henry W. Savage's new show, *The Top o' the Mornin'*, will open the New Theater at Rutland, Vt., Jan. 9. The house, built by the Shriners, will be one of the finest in America for a city of the size of Rutland. It will have a seating capacity of 1,600. A stage ample to handle anything, being seventy feet from wall to wall, thirty-four feet deep, and fifty-four feet to the grid. The dressing rooms are large and airy, with running water in every one. The lighting and heating arrangements are of the newest type. The body of the house has been tastefully and beautifully decorated in white and gold with heavy pilasters and cornices running from the floor to ceiling, which gives a massive and imposing appearance to the house. With wide cases on either side running to balcony. The house has ladies parlors and retiring rooms. Gent's smoking room and toilet. A check room is located at left of lobby. The structure is of steel and brick, strictly fireproof. This is the first first-class house Rutland has ever had and it will no doubt enjoy large patronage. Only first-class attractions will be played. The management is under the hands of Roger Flint, now managing the Grand Theater at this place.

JACK HEYMAN.

VAUDEVILLE MANAGER SHOT.

Thomas Andrews, stage manager of a Market Street vaudeville theater in San Francisco, was shot in the left forearm on the night of December 15 by a sharpshooter who was using a pistol in his act.

At the central emergency hospital it was found that the large bone in the arm had been shattered. The injured man was conveyed to his home.

"MONTE CRISTO" IN COURT.

James O'Neill's Right to Injunction Upheld and Ownership to Play Established.

James O'Neill, who has performed *Monte Cristo* for over five thousand times, applied in the United States Circuit Court on Dec. 20 for an injunction to prevent William Fox and Claude Payton from giving a production of *Monte Cristo* at Fox's Lexington Avenue Theater. It was claimed by Mr. Fox's counsel, Rogers and Rogers, that a copy of the play was purchased from play brokers, and that the question of the right to prevent performances of the play by means of motion pictures was being litigated in the State Court in a suit against the General Film Company, and he relied upon the answer of the General Film Company filed in the State Court. On behalf of James O'Neill it was shown that he acquired the play in 1884 from John Stetson, and that he has been playing the part of *Monte Cristo* since that time. Judge Cox decided that Mr. O'Neill had established his right to the injunction, which he directed should issue at once. David Gerber, of Dittenhoefer, Gerber and James, appeared for Mr. O'Neill.

ACTOR ASPHYXIATED.

Edward Hansen Found Unconscious in His Room, Overcome by Gas.

Edward Hansen, of 634 Welling Street, Richmond Hill, an actor, was taken unconscious to the Jamaica Hospital on the afternoon of December 14, having been overcome by illuminating gas. Hansen was to go away in the afternoon, and when he did not appear his room was visited.

It was found filled with gas and Hansen was in bed unconscious. A gas radiator was in the room, from which gas was still escaping. It is believed before Hansen went to bed he partly turned off the gas, allowing enough to escape to fill the room, and slowly overcome him. The physicians at the hospital say his condition is critical.

"KISMET" IN PARIS.

PARIS (Special).—Edward Knoblauch's *Kismet* was produced December 18 at the Theater Sarah Bernhardt for the first time in France. The audience was a brilliant one, and the handsome manner in which the play was staged won unstinted admiration, but, notwithstanding the gorgeous staging and the splendid acting of Lucien Guilty as the beggar Hadji, the critics express doubts whether *Kismet* will repeat the success it made in London and New York.

SHUBERTS TO DO "TURANDOT."

Prof. Max Reinhardt's fantastic staging of *Turandot*, a Chinese play, is in preparation for production December 31, by the Shuberts. The play was done in Germany and is now running in London under George Alexander's direction.

The cast will include Lennox Pawle, Edward Emery, Robert Fischer, Pedro de Cordoba, Anthony Andre, Frank Peters, Theodore Hamilton, J. T. O'Hara, Daniel Gilfeather, W. von Mitzel, Genevieve Greville, Alice Martin, Josephine Victor and Emily Stevens. In addition there will be a ballet and ensemble of sixty.

CAST FOR "UNWRITTEN LAW" COMPLETE.

With the engagement of Stella Hammerstein for an important part in *The Unwritten Law*, H. H. France has completed the cast for the new Edwin Milton Royle play, which now includes May Buckley, Elsie Herbert, Frank Sheridan, Earle Browne, Margaret Dill, Josephine Morse, Frederick Burton, John Stokes, Vivian Tobin, Mrs. H. E. French, Robert Tobin, Joseph Robinson, and others. *The Unwritten Law* will be produced at the Cort Theater, Chicago, in January.

ACTOR BENSON COMING HERE.

R. F. Benson, the actor, who is on his way to San Francisco, where he is to arrange pageants at the Panama-Pacific Exposition, sailed on board of the *George Washington* for New York on December 18.

THEATER BURNED AT MUSCATINE.

Fire destroyed the Bijou Theater at Muscatine, Iowa, on the seventh of December. The theater was located in the C. T. Grenell building, and the loss is estimated at \$50,000. The fire is supposed to owe its origin to incendiarism.

COMING TO THE ASTOR.

Fine Feathers, the newest play from the pen of Eugene Walters, will see its first presentation on the stage of the Astor Theater, in this city, Tuesday night, Jan. 7.

MARIE DORO WITH CHARLES CHERRY.

Miss Marie Doro has agreed to play the leading part in *The New Secretary*, in which Charles Frohman will present Charles Cherry.

NOT HOMELESS, BUT RESTING.

Miss Schenck Explains Away Ill-Founded Rumor Regarding Herself.

The rumor along the "White Way" that Florence Schenck, who four years ago held title of "the prettiest girl on Broadway," is homeless and in distress is utterly repudiated by that lady.

"I'm a long way from being ill or homeless," said Miss Schenck a few nights ago. "I've signed up with the Shuberts for their new show, *The Man With Three Wives*. When it opens I'll prove I'm just as good looking as I ever was. Maybe it's true that I'm friendless—I know enough about New York to be certain real friends are scarce. She has been to Harrison, N. J., for the rest cure, she explained.

HIGH SCHOOL PANTOMIME.

On December 25, the students of De Witt Clinton High School presented a pantomime which opened with a prologue written in simple, flawless verse by Herbert C. Rothschild. After a brief prelude by the orchestra, the curtains parted to disclose a graceful minstrel, and the "wordless tale" began. All the music was composed by Charles Harts. It was very well rendered by the orchestra, directed by Mr. Donnelly. The acting honors belonged to Leonard Morway, James Seymour and Donald Lee.

ITALIAN PLAYERS IN NEW YORK.

Antonio Maiori, the Italian actor, has returned to this city, and is now at the head of an Italian dramatic company, which gave its first performance on December 21 at the Garibaldi Theater, on East Fourth Street. The company opened with *Papa Le Bonnard*, which was followed by *Madame X*.

FULLER MELLISH AS POLONIUS.

In the next production announced by William Faversham, which will be a notable revival of *Hamlet*, Fuller Mellish, now appearing with Mr. Faversham as Julius Caesar, will play Polonius.

TO PLAY IN YIDDISH.

It is said that Jane Cowi and Florence Nash are delving into Yiddish between performances of *Within the Law*, in the Eltinge Theater, and soon will play their parts in a special performance of the Yiddish production of the play on the East Side.

THE THEATER IN GERMANY.

The theatrical tendency in Germany is interestingly shown in *Das Neue Deutsche Theateradressbuch*.

Of dramatic performances Goethe saw 700 productions, with the same number of *Lenz's Typhoon*, Hauptmann, Ibsen and Kadelburg each reached 600. Bjornsen 483 and Frank Wedekind with his *Spring's Awakening*, enjoyed the royalties on 215 productions.

Schiller stands almost at the head with 1,584 performances. He was outdone only by Karl Schoenherr, whose *Glaube und Heimat* was played 1,623 times. Shakespeare received 1,042 performances. Sudermann, 991, Blumenthal 739, Julius Roderich Benedix, (1811-1873), the author of about one hundred pieces, 434; Moser, 417.

An analysis of operatic performances presented during a given period establishes the fact that Richard Wagner leads grand opera with 1,815 performances of his various works. On the other hand this is largely outdistanced by operetta, of which there were to the credit of Franz Lehár and Leo Fall 3,100 performances each. Johann Strauss comes next with 1,879, and Puccini trails along with 850.

SARGENT-BURR.

Miss Marjorie Burr, associate professor of dramatic literature in the Normal College of New York City, was married to George Lloyd Sargent, stage manager for Cohan and Harris, on December 24. The wedding took place at their new home, at 510 Park Avenue, this city. The Rev. Charles P. Deems officiated at the ceremony.

INCORPORATED AT ALBANY.

The Authors' League of America, Inc., headquarters 30 Broad Street, New York City, was incorporated with the Secretary of State at Albany, Dec. 18. Its objects are to assist all authors in the disposal of their productions and obtain for them prompt remuneration therefor; to procure adequate copyright legislation and protect the rights of authors generally. The board of directors is composed of 30 members, which is divided into classes A, B and C. Class A includes Milton Royce, Augustus Thomas, Charles Hays Kennedy, Carolyn Wells, Gelett Burgess, Cleveland Moffatt, Harvey J. O'Higgins, Ellen Glasgow, Hamlin Garland and A. E. Thomas. Class B: Gertrude Atherton, Winston Churchill, Samuel Hopkins Adams, Jesse Lynch Williams, Will Payne, Rachel Crothers, Will Irwin, Meredith Nicholson, "Judge" Robert Grant, Walter P. Eaton. Class C: Rex Beach, Prof. Wm. M. Sloane, Rupert Hughes, George Barr McCutcheon, Arthur Train, Lewis Joseph Vance, Kate Douglas Riggs, Ellis Parker Butler, Ida M. Tarbell and Owen Johnson.

SIXTY CHICAGO THEATERS UNSAFE.

Movement for Safer Structures Inaugurated in Windy City.

Chicago theatergoers have been officially apprised of the fact that sixty of their playhouses are death traps and that they would support if honestly built. Those who patronize these unsafe houses run the risk of not coming out alive every time they enter them, it is asserted.

Architects F. E. Davidson and Stafford Fox Thomas, of the public action committee of the Chicago Architects' Business Association, have notified Alderman Charles M. Thomson, chairman of the council committee investigating the cause of the Home Theater collapse, that such is the condition of Chicago theaters.

The communication from the architects pointing out the weakness of public places of amusement was made a part of the records in the Home investigation on December 19.

The Home, a theater located on Milwaukee Avenue, was selected as an example, and the report says that if the roof had been tested as per suggestion made in the communication of the committee it would have collapsed.

Chicago has 600 theaters of all sizes, among which is the alarming number of sixty which may tumble down at any time and claim their death toll.

STRANDED IN THE SOUTH.

Young Eighteen-Year-Old Vaudeville Actress Helped Home by Charity Organization.

Stranded somewhere in the South, as the result of collapse of a vaudeville company, an eighteen-year-old actress was brought back to her home in Fort Wayne, Ind., by the Charity Organization Society of that city, on December 19.

The girl arrived at the Union Station at Fort Wayne accompanied by a man whose identity was established as R. A. Ranch, general secretary of the Y. M. C. A. Agricultural College of Mississippi, who said he had noticed the girl on the train, and, after hearing her story, he called up the police of Fort Wayne from Effingham, Ill., by telephone, because he wished to see the girl arrive home in safety.

DEATH OF GEORGE H. TYLER.

Venerable and Distinguished Journalist and Father of George C. Tyler Passes Away.

George H. Tyler, father of George C. Tyler, the theatrical manager, died Sunday night at his home in West Ninety-third Street. He had been in ill health since last Spring, when his heart became affected, but he continued his active daily work up to the time of his death.

Mr. Tyler was seventy-one years old, a native of Columbus, Ohio. He served with distinction in the Civil War, and later was the editor and owner of papers in Chillicothe and other Middle West towns. He was an intimate friend of Thomas B. Reed and other national figures. It was said of him that his journalistic endeavors had much to do with shaping the political history of Ohio.

The funeral services were private. The body has been taken to his former home in Chillicothe.

CORINNE IN DISTRESS.

Misfortune and Illness Force Once Popular Stage Favorite to Part with Last Precious Souvenir.

Corinne, who thirty years ago made her debut and won the popular acclaim as a vaudeville and musical-comedy favorite as "Little Corinne, the child actress," is reported to have been forced to part with her last precious gem because of debts contracted during recent illness.

A canary diamond weighing more than thirty-two carats, a stone the brilliancy of which has dazzled audiences on two continents, is offered for sale at the law office of King & Osborne, No. 185 Broadway, this city.

After a long and brilliant career, the actress suffered financial reverses which compelled her to part with the largest portion of her valuable collection of jewels, mostly gifts from admirers during more than twenty-five years of stage successes. But the gem now offered for sale, and which she named the "Corinne Diamond," she retained. Her misfortunes, culminating in her recent illness, necessitates her parting with this, the last memento of a bright and successful stage career.

HIS NAME IS LUCKY.

Confession of Real Criminal Saves Circus Man from Sentence.

BOSTON (Special).—Benjamin Lucky, of Birmingham, Ala., a circus attache, justified his name when, on December 24, as he was about to be sentenced to prison for manslaughter, it was found another man had confessed to the crime. Lucky was immediately released.

Last June, when the circus to which he was attached was in this city, there occurred a disturbance between some of the paraders and several boys, during which a boy was killed. Lucky was arrested and convicted of manslaughter.

When he came up for sentence to-day his counsel produced a confession from James Gaughan, an inmate of the State Reformatory, made to the chaplain of the institution.

M. Isaac, assistant district attorney, accepted the confession, cancelled the case against Lucky, and, with "Merry Christmas" from judge and prosecuting officers, the freed man left the court room.

TO BREAK WILL.

Mrs. Fred Gebhard, Former Marie Wilson, Florodora Girl, Sues for \$163,000.

Marie Wilson, the former Florodora girl, who in 1906 became the wife of the late Frederick Gebhard, has filed an action to break his will, in the Supreme Court of the State of New York.

In September, 1910, soon after her husband's death, she was informed that she had been ignored in the will, and she then intimated that she would make a fight to have it set aside. She has now instructed her attorneys, Lamb and Garvin, to bring action, and has filed a bond with the county clerk.

The complaint alleges that Gebhard was incompetent to make a will, in 1905, when he executed the testament in question, and that he was unduly influenced. A peculiar feature of the contest is that the will in question was made prior to the marriage of Gebhard with the contestant. Under the law, a will, made prior to marriage, is invalidated automatically only when a child is born of the marriage.

The defendants in the will contest are Mrs. Marie Isabel Nielson, sister of the decedent and mother-in-law of Reginald Vanderbilt; Mary Elisabeth Hunnewell, a niece, and Jules Blanc Nielson, a nephew. Mrs. Nielson, who lives at the Plaza Hotel, is sued individually and as executrix of the will.

Mr. and Mrs. Gebhard separated some time after their marriage, but were reunited prior to the husband's last illness, during which she nursed him, and she was with him when he died.

Gebhard left personal property to the amount of about \$103,000 and interest in a trust fund. He left no real estate. His first wife was Louise Hollingsworth Morris, a Baltimore belle, who seven years later divorced him, and who later married Henry Clewa, Jr.

Mrs. Marie Wilson Gebhard now lives in Washington.

JOHN HANCOCK DEAD.

Long Purchasing Agent for "Buffalo Bill" Show—Drummer Boy in Mexican War.

John L. Hancock, for many years purchasing agent for Colonel Cody's Wild West Shows, being an expert in judgment of horses, died Monday of tuberculosis in the Coney Island Hospital. He was born at Houlika, Miss., in 1830, and served as a drummer boy in the Mexican War. He was also in the Civil War as a member of the Fourth Mississippi Confederate Regiment. In 1864 he joined the Sixth United States Volunteers, and fought for the Union till the close of the war. In 1876 he was with Colonel Reno in his attempt to rescue General Custer from the Sioux Indians. At the close of the Indian War he associated himself with "Buffalo Bill," touring the world with him.

For the past sixteen years Mr. Hancock has been at Coney Island, where he managed various enterprises.

GEORGE LE GUERE WITH SAVAGE.

George Le Guere has signed with Henry W. Savage's new Irish-American organization, which will present Anne Caldwell's "Top o' the Morning."

MOROSCO SIGNS GEORGE RELPH.

George Relph, who as Wo-Ho-Get has scored one of the season's hits in "The Yellow Jacket," is to be featured in Morosco's producing company in Los Angeles. He will be seen in the new Paul Armstrong piece and a production which William Faversham will present at New York next season.

THEATRICAL MANAGER DIES.

POTTSVILLE, PA. (Special).—Harry Preston Slater, theatrical manager and proprietor of the Slater Theater of this town, died on December 24, suddenly, while sitting in an armchair. He distinguished himself during the Civil War, having command of a naval battery on Morris Island during the siege of Charleston, S. C., and later participating in the destruction of the Alabama. He was a member of the Union Veteran Legion and vice-commander of the United States.

PAULINE CHASE IN "PETER PAN."

Pauline Chase is again filling the role of Peter Pan in Charles Frohman's Duke of York's Theater. In London, and the patrons of that house appear to receive it with the same keen delight as of yore.

Miss Chase was overshadowed with floral tributes. In the present cast, Hilda Trevivan is replaced by Mary Glynn, in the part of Wendy. Miss Glynn has won much favor as a child actress, and her performance of Wendy is acclaimed as the equal of that of her predecessor.

A FORTUNE TO THE POOR.

Pavlova, the Russian Dancer, to Give \$50,000 to Poor in City of Her Birth.

Daniel Mayer, the London manager for Anna Pavlova, the ballet dancer, arrived yesterday on the George Washington to make arrangements for the next visit here of Pavlova in a new production.

Mr. Mayer said that the Russian dancer is on her way to St. Petersburg, her birthplace, where she will donate \$50,000 to the poor of that city.

CARUSO ACTS SANTA CLAUS.

Five Dollars in Gold to Each Member of Chorus and Orchestra and Ballet—\$1,275 Total.

After the performance of Pagliacci at the Academy of Music in Brooklyn on Christmas Eve, Caruso gave \$5 gold pieces as Christmas gifts to the 120 members of the chorus and eighty-five members of the orchestra.

The following night the fifty members of the ballet received the same gift, so that Mr. Caruso's gifts to the members of the company total \$1,275. "It's the Christmas spirit," was the tenor's comment after distributing his largesse.

MANAGER KLAU HURT.

Falls from Omnibus, but is Able to Attend Premier.

Mare Klau, of the firm of Klau & Erlanger, received painful though not serious injuries a few nights ago while trying to alight from the tailboard of one of the motor buses which piles Riverside Drive. He sustained a sprained wrist, a bruised nose and some furring to his nervous system. However, Mr. Klau was well enough to be present at the "first night" of The Argyle Case, at the Criterion, this city, on the night of December 24, though somewhat stick-plastered.

RICHARDS HAS TO PAY WIFE.

Gives Her \$1,200 and Need Not Tell of Relations with Lulu Glaser.

PITTSBURG (Special).—Court proceedings of the wife against Thomas Richards for non-support were suddenly interrupted by the husband agreeing to pay \$1,200 for her support, this being the limit under the law of Pennsylvania, and Mrs. Richards withdrew her non-support action. Mr. Richards thereby escaped examination in court regarding his relations with Lulu Glaser.

Mrs. Richards will quit singing in churches, and has contracted to appear as a cabaret singer in a Denver cafe. She stated that she preferred the cafe to the church "because there is no criticism in a cafe. There people are more human," she said. As to a reconciliation with her husband, she declared "Never!"

Her husband, who stood near by, supplemented this with the remark, "That goes double."

Referring to Miss Glaser's divorce from Ralph Herz, Mrs. Richards said that Hers was very chivalrous about those proceedings. "He actually lied to help his wife. That's how much he thought of her," she concluded.

RICHIE LING WEDS SECRETLY.

Rose Beatrice Winter, Bride's Stage Name, Married in Wilmington, Del.

From Wilmington, Del., comes the report that Richie Ling, forty-five, and Rose Beatrice Jones, thirty-one, both of New York City, were married on the afternoon of December 26 by the Rev. Geo. L. Wolfe, at the home of the preacher. The bridegroom declared himself a singer and a widower.

The bridal couple was accompanied by G. J. Ranger and Miss Jeanette N. Horton, who acted as witnesses. The bride wore a tiger-skin coat that reached down to the ground. The party returned to New York on the evening of the same day.

When applying for the license, for which he paid \$3 at the office of Magistrate Lewis, Mr. Ling insisted that the issuance should be kept a secret. However, the marriage was soon made known.

Richie Ling's former wife was the late Lotta Faust, whom he married in Boston in 1902. She divorced him on the ground of desertion. He is now playing in The Butterfly on the Wheel, on the road.

KNOWS HOW TO KEEP A HOTEL.

Theatrical people are so used to "top floor back" treatment at hotels that treatment of H. P. Scott, of the Hotel Sherwood, at Newark, Ohio, will ever be a bright spot in memory of The Shepherd of the Hills Company.

Manager L. E. Pond invited his company to Christmas dinner, and after the repast he was informed by Mr. Scott that the company were his guests not only to the dinner, but during their stay in Newark, which was for one day. Mr. Scott not only made the company a present of their hotel bill, but gave them the best rooms in the hotel, each with bath, the best of service and a real Christmas dinner.

LETTER LIST

For professional first-class mail only. Circulans, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.



WOMEN.

Andre, Annette, Maude Adams, May Anderson, Delia Aubin, Gertrude, Florence Burke, Gladys Burke, Mabel Bordin, Doris Brown, Frankie Bailey, Helen Barry, Janet Beecher, Edna Baker, Caldwell, Nance, Alberta Claire, Elizabeth Cooney, Hortense Clement, Sadie Calhoun, Grace Cochran, Amalie Constantine, Winifred Carter, Doreen Chapman, Nora Cecil, Mildred Claire, Mabel Clark, Teresa, A. Degelow, Elizabeth Davis, Ada Deves, Anastasia Daly, Marjorie Derr, H. E. Denton, Nellie, Gossie, Mrs. Edwin Evans, Forresta, Marcelle, Mabel Florence, Hattie Foster, Gillette, Carmen, Katherine Gray, Jane Gray, Isabel Garrison, Ruth Gates, May Gaylor, Lottie Greenwood, Leta Gilmore, Maude Gordon, Holmes, Helen, Maude Hanford, Mrs. Thos. Hamilton, Florence Harrier, Helen Hildreth, Ann Hamilton, Edith Harcke, Evelyn Hope, Jerome, Natalie, Kipper, Katherine, L. Kinaston, Birdie Kirshman, Anna, Florida Kinney, Lombard, Phemie, Hope Latham, Inez Lawson, Anna Langdon, Gertrude London, Myrtle Leslie, Mosby, Marion, Ida Mornington, Jessie Marmont, Edie Mackay, F. Miller, Julia Morton, Irma Manning, Ida McColm, Mrs. Bazel, Bird Nolan, Mrs. Nellisara, Elliott, Vera, Phelma, Mae, Jessie Prinzie, Marjorie Purcell, Adelaide Prince, Macabertin, Ida, Mollie Reed, Frida Rock, Ira Burke, Isabel Reber, Mayne, Margaret, Hazel Sinclair, Sherry Snyder, Bliss Southwell, Katherine Stevens, Dorothy Stanton, Turner, Anna Betty Thaw, Gladys Turner, Edith Talbot, Ann Traker, Whipple, Raymona, Carol Warren, Grace Wilson, Jessie Wallace, Grace Washburn, Evelyn Watson, Alice Ward.

MEN.

Alling, Jas., Edwin Arden, Jack A. Allura, Leslie Austin, Larry Aubolt, Percival Aymer, Mr. Ashmore, Brown, Teddy, A. B. Byron, J. W. Barnes, Sidney Blair, Dixie Ball, Geo. Brakes, Jack Barr, John Bell, Willie Blackburn, F. B. Bryant, Cameron, Tudor, Harry Crane, Harold Chapman, Sterling Chapman, Bert Cartwright, Paul Chassey, John Corbett, S. S. Clemens, John Cain, Ross, Conness, Lewis Cramer, Geo. Costello, A. J. Caldwell, Lincoln Carpenter, Domester, Robert, Henry G. Donnelly, Bobt. Drouot, Carroll Drew, Henry Dixey, Wm. Dehman, W. A. Demaris, Frank Davis, Henri Du Marin, John Dillion, Fred, Jack Dantes, Tony De Motte, M. M. Duhinsky, Ewald, Edward, Joe, Ezeronzo, Jack Evans, R. Edmunds, Raymond Elmer, W. O. Edmund, Oscar Eagle, Wm. Ely, Edwin Emery, Louis Egan, Frank Elliot, T. E. Evans, Goodman, William, Joe, Graham, Edward Gibson, Clarence Gale, Matt Grass, Norman Gray, Stanley, Matt, E. F. Hard, Stanley R. Hamilton, Theo. Hardy, C. E. Hodson, R. E. B. Henry, John Harter, Joe Howard, Walter H. H. Hall, Beth Halsey, J. Albert Hall, Johnson, Hal, H. B. Jacob, Theo. A. Jones, Kalkee, Henry, Ralph Kellard, Jack Kennedy, Walter Kinney, Amile Klaber, O. H. Kerr, Otto Kline, Loomis, L. C. Harry La Monte, Arthur Leslie, Noel Leslie, Geo. Le Boir, Harry Leishman, Eugene La Rue, W. I. Love, Sam Lewis, Maxwell, Harney, Jon, Merrick, Fred Meeks, Edward Mooney, Burton Mank, Percy Melson, Wilbur Mason, John Macfarlan, Harry Mainhall, Louis Martini, Jack Meyer, Jack McDermott, Albert MacQuarrie, J. H. McCurry, Nos. Julian, Chas. Newsom, O'Brien, J. Arthur, Ralph O'Brien, Plummer, Lincoln J., Chas. Phillips, F. V. Peterson, Moore, Arnold, Frank Raymond, H. D. Rickman, Dan Roche, Geo. Rolanda, Clark Ross, David Rogers, Swen, Theo., G. C. Sommes, Fred Sullivan, J. Irine Southard, Chas. Stanke, G. Scott, Susanna Savard, Herbert Sellinger, Arthur Sullivan, Cecil Summers, Theo. Seabrooke, Harold Slater, Matt B. Snyder, T. Smart, Thornton, E. B., Harry Taylor, W. L. Thorne, Chas. A. Taylor, Veborch, Harold, Horace Vinton, Winter, Wales, Victor Works, Joe Ward, H. H. Winchell, Bobt. Wayne, Mack Whitting, Jas. H. Witte, Franklin Wallace, Ben F. Wallace, Ernest Wilkes, Otto E. Walton, Jas. W. Wyde, The Wallis, Young, Chas., Harry Yost.

AUTHORESS CHOOSES STAGE.

Mrs. Eastman, of Brooklyn, to Become Professional Actress—Now Rehearsing.

From Cambridge, Mass., comes the news that Mrs. Rebecca Lane Hooper Eastman, author of the play The Respectability of Edgemere, and daughter of Professor Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, has decided to become a professional actress. She is now at Cambridge, where she is rehearsing with a stock company which will present her play.

Mrs. Eastman has written several plays that have been presented at various theaters with success. She formerly was prominent in amateur theatrical circles. She is a graduate of Radcliffe College and is president of the Woman's University Club, of Manhattan. On July 27 she was married to William F. Eastman, of this city.

GEORGE BEBAN FOR ENGLAND.

Arrangements have been completed whereby George Beban, in The Sign of the Rose, will next Spring play an extended engagement in England. The playlet has been booked on the Moss circuit.

BIG WEEK IN BALTIMORE

The Irish Players in "The Drone," Lehar's Latest Operetta, "Eva," and "The Good Little Devil" Claim Public Attention.

BALTIMORE (Special).—With the trio of brand-new productions which came to town last week, we had our hands full trying to see everything worth while. Of the three new plays which were offered us, the Belasco production seems destined to the greatest success, which, however, in this case may not be more than a mild one at that. Both the Academy of Music and Ford's drew large holiday crowds, as was to be expected, but the Auditorium fared worse than badly. At the last-named house, the Irish players who were presenting The Drone were compelled to omit their Christmas matinee, owing to the fact that a mere handful of Baltimoreans turned out to witness their efforts, which was a pity. The latter half of the week saw an increase in their business, but, as I predicted in these columns last week, our good folk were loath to take to the Drone, and stayed away in goodly numbers, with the result that the Irish players will carry away no kind feeling in their hearts for Baltimoreans.

The Drone, by Rutherford Mayne, proved to be a delightful character study in three short parts, exquisitely played by a company of very capable people. Of plot there was little or none, the story having to do with two brothers, one the Drone, a good old soul, who for years had presumably been perfecting an invention which would make them wealthy, and in the meantime taking life easy; while the other indulged him and his fancy, believing, too, that he would some day make a fortune. How he discovers the deception, and also rescues the Drone from an unwilling alliance, furnishes the basis of what plot there is. It was a pleasure to see these players, and their work was worthy of the highest praise. Indeed, it is seldom one hears such beautiful speech from a local stage. The richness of their tones, the clear enunciation, and their perfect repose, combined with a delightful simplicity, proved to be their most formidable asset.

The new Lehar music drama, as it is labeled, Eva, did not exactly fulfill expectations, either in book or music. Of course, there were some things to praise; for instance, Sallie Fisher's truly praiseworthy work, both in singing and acting. This proved to be the one bright and sparkling feature of the production, which, for the most part, seems to suffer from a most flagrant case of miscasting as I have seen in a long while. A production of the caliber of Eva not only needs singers, but requires actors as well, a combined virtue rarely discovered in the realms of light opera or musical comedy. That is Eva's main sin. There is one thing certain, Eva will never be another Merry Widow, nor even a Count of Luxembourg. The music, what little there is, makes one wish for more; but with the exception of the "Love is a Pilgrim" number, it falls far below the score of any of his previous works, both in treatment and orchestration.

The Good Little Devil, judged solely as a play, lacks several elements considered essential to the success of any piece. Its interest is not sustained, and there is almost a total absence of suspense throughout the entire piece. Its dialogue is certainly, for the most part, stupid and lacking solely in poetic feeling, although there are some lines which are truly exquisite in their charm, but these are given almost entirely to the Port (Ernest Lawford) and to the Good Little Devil (Ernest Truax). It is highly original, delightfully childish, charmingly poetic, and exceedingly imaginative, and the whole is pervaded by an exquisite delicacy of touch both in feeling and sentiment that is at once appealing and refreshing to the impressionable mind. When compared to Peter Pan, it suffers in comparison, yet in certain respects it exceeds that piece in charm of originality, yet lacks several things which makes for lasting success. If the play is a success, it will be chiefly because of its exquisite staging and delightful acting. The two sets, the second particularly, is a gem of the scenic artist. I can bring to mind no play of recent years which has surpassed it in beauty, unless it be that of a similar scene, the garden set in The Garden of Allah, and yet this, too, suffers in some respects in comparison. In no other production made by Mr. Belasco has the staging played such an important part. The mechanical, electrical and lighting effects are the salient features of this piece, and to this may be added the staging and acting. To these five belong whatever success attained by the play. To William Norris, in character part, belongs first honors. To Mary Pickford and Ernest Truax all praise. The former is the most delightful ingenue on the American stage. It is quite uncertain to predict success for the play, and the verdict of New York will be eagerly watched.

Direct from the Amsterdam Theater came The Count of Luxembourg to the Academy of Music on Monday night for a week's engagement Dec. 29-Jan. 4. An enormous house greeted the players, and the advance sale is the largest of the season. It was received with unanimous approval by all the local critics, and the public was most enthusiastic.

Jan. 6-11 Eddie Foy in Over The River.

The Girl of My Dreams returned to Ford's for its third visit, Dec. 29-Jan. 4.

and opened to a good house. Johnnie Hyams and Lella McIntyre again head the cast. The company contains many of the old favorites, and the chorus is good. Jan. 6 and week Chauncey Olcott.

The Bird of Paradise is receiving its first local presentation this week at the Auditorium, and was pronounced one of the best dramas we have seen at the Shubert house this season. Bessie Barriscale has the part created in New York by Lauretta Taylor, but Guy Bates Post is still seen in his original role. The play deserves a successful engagement, and should prove to be one of the best bills offered at this house this season from a financial standpoint. Jan. 6 William Faversham in Julius Caesar.

Another big bill is offered at the Maryland this week headed by Baltimore's own favorite of the stock days, Percy Haswell. Others include Charles Warner's Harmonists, Insa and Lorella, Kramer and Morton, Julia Nash and Company, Helen Trinx, Lordys Dog Pantomime, Harry Breen, Paul Conchas, Stuart Barnes, Goldberg, Maude Lambert and Ernest Hall, and Kitty Tracy and her horses. The Maryland has an enormous week ending Dec. 25.

Custer's Last Fight is the New Year's bill by the stock company at Holiday Street Theater.

The Orientals are at the Empire for week Dec. 29, and the Bowery Burlesquers hold sway at the Gayety for the same time.

The Yale Dramatic Association gave a splendid performance of Tolstoy's "The Fruita of Culture," at Albaugh's Theater, on Dec. 28 to a crowded house. They received splendid notices from the papers.

I. BARTON KREIS.

SAN FRANCISCO'S WEEK OF PLAYS.

SAN FRANCISCO, CAL. (Special).—The Columbia entered on its second big week Dec. 23 with The Rose Maid, aided by the New York prima donnas, Kute Kiddies and a special orchestra.

The Alcazar inaugurated the Vaughn-Lyttell engagement Dec. 23 and a very cordial welcome was given the old-time favorites. The Fortune Hunter was the vehicle and the audience was much pleased. The Third Degree follows.

At the Cort, Walker Whiteside began his two weeks' engagement Dec. 23 in The Typhoon; reception very flattering. His last visit was remembered by the Cort patrons.

The Savoy has started a prosperous run of The Motor Girl. Maud Berri is featured. The Orpheum has its Road Show on, including Ada Reeves, Clark and Hamilton, Signor Travator, Barnes and Crawford, Keno and Green, the Hassans, and Paul Dickey and company.

The Empress has Lottie Williams and company in On Stony Ground, Lind and Will Oakland.

Pantages has The Star of Bethlehem and The Two Thieves. Mrs. Pantages gave a theater party to all the children Christmas matinee.

Grauman opened his new theater matinee Dec. 23 to a full house, having for the bill tabloid opera, motion dramas, fourteen orchestra soloists and A Society Circus Tragedy, depicting the plunge to death of Hans Von Harten.

Director Hadley was honored matinee Dec. 20 by his orchestra with a silver tablet. It was his thirty-eighth birthday. Gottfried Galston was the piano soloist.

Oiga Steck first postponed her marriage on account of threatened operation, and then finally at the hospital married Thomas Lester Matkins, a broker of Chicago. The bride was given away by her sister, Dilma Steck, of Los Angeles, and Ross Matkins, brother of the groom, acted as best man. John E. Kelley, proprietor of the Lyceum, at Kearny and Washington, was convicted in the police court, and James McGrath, actor, also, for violating an ordinance prohibiting immoral productions.

Mrs. Langtry and Cissy Loftus will soon be with us, also Misha Elman.

A. T. BARNETT.

GLAD TIDINGS FROM PITTSBURGH.

PITTSBURGH (Special).—ALVIN: Christmas week saw Sothorn and Marlowe in repertoire, including Romeo and Juliet, Macbeth, Twelfth Night, Merchant of Venice, As You Like It, Taming of the Shrew and Much Ado About Nothing. Large houses were the result during the engagement. The N. Y. Winter Garden company, in The Passing Show of 1912, 30-4, to be followed by Runtz Pulls the Strings—Nixon: The Pink Lady drew largely, playing its second engagement; this time the original company was seen. Otis Skinner, in Kismet and William Hodges in The Man From Home, followed.—LYCEUM: Ward and Vokes pleased, 23-28, in A Run On the Bank, and are as popular as ever. Lucy Daly's specialty is one of the best things of the performance. "Way Down East, Dec. 30-4. The Confession comes next.—DROUEN: Little Lord Fauntleroy, by the Harry Davis Stock players Christmas week, proved very popular. Frou-Frou the current week.—GRAND: The Little Parisienne, with Ward De Wolf and Valerie Serice, headed bill, 23-28.—GAYETY: The Crackerjacks drew largely, 23-28. Bon Tons, 30-4. DAN J. FACKINER.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Mats. Wed. & Sat. 2:15

CHARLES FROHMAN Presents

MAUDE ADAMS

in J. M. BARRIE'S

PETER PAN

by the author of "THE LITTLE MINISTER," "WHAT EVERY WOMAN KNOWS," ETC.

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats. Thur. and Sat. at 2:15.

CHARLES FROHMAN, Manager.

Charles Frohman presents

LAST NIGHT, JAN. 4.

BILLIE BURKE

"Everybody will go to see her."—Tribune.

IN **THE MIND-THE-PAINT GIRL**

By the Author of "The Amazons."

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats. Wed. & Sat., 2:15.

CHARLES FROHMAN, Manager.

THE CONSPIRACY

A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.

A New Play of New York Life

By JOHN ROBERTS.

CRITERION B'way & 44th St. Even. 8:15 Mats. Wed. & Sat. 2:15

CHARLES FROHMAN, Manager.

KLAW & ERLANGER present

ROBERT HILLIARD

as ASCHE KAYTON

IN **THE ARGYLE CASE**

NEW YORK THEATERS.

NEW AMSTERDAM THEATRE, W. 42d St. "The House Beautiful." KLAW & ERLANGER. Managers. Evenings, 8:15. Mats. Wed. and Sat.,

Klaw & Erlanger will present The New Musical Play

EVA

By Glen Macdonough. Adapted from Wilner & Bodansky MUSIC BY FRANZ LEHAR

Sallie Fisher, Alma Francis, Marion Murray, Walter Forstall, Walter Lawrence, T. J. McCrane, John Daly Murphy, Wallace McCutcheon and others in cast.

LIBERTY 42d Street, near B'dway. Even. 8:15. Mats. Wed. and Sat. at 2:15.

KLAW & ERLANGER, Managers

Klaw & Erlanger Present

MILESTONES

By Arnold Bennett and Edw. Knoblauch.

As played to Crowded Houses at the Royalty Theater, London.

KNICKERBOCKER B'WAY Charles Frohman, Klaw & Erlanger, Props. Even. 8:10. Matinee Wed. & Sat. 2:15.

Klaw & Erlanger present

A New Musical Comedy

OH! OH! DELPHINE

Cast and Ensemble of 100

Book and Lyrics by C. M. S. McLehan, Music by Ivan Caryll, composer of THE PINK LADY.

WALLACK'S B'way & 30th St. Evenings 8:10. Matinee 2:15.

CHARLES FROHMAN Presents

NAZIMOVA

In the 4-act Drama,

BELLA DONNA

Adapted from the novel by Robert Hichens, by JAMES BERNARD FAGAN.

GALAXY OF TALENT IN BOSTON

Harry Lauder in a Legitimate Playhouse—Grand Opera in Full Swing—Gifts for Favorites.

BOSTON (Special).—Harry Lauder has come to town, and instead of to one of the vaudeville theaters, as always before, to the Shubert, where he was enthusiastically received Monday evening. Most of his songs are new, though he retains I'm the Safest of the Family, and, for a final encore, I Love a Lassie. There is a matinee every day, an unusual feature for the Shubert, and the engagement is only for one week. Next week The Merry Countess.

Another notable opening of the week was at the Park, where Rose Stahl's long run was followed by Wm. C. de Millie's play, The Woman, which, like all Belasco productions, is exceptionally well cast and produced. In the cast are John W. Cope, Edwin Holt, Cuyler Hastings, Jane Peyton and Mary Nash.

Raymond Hitchcock and Flora Zebelle brought The Red Widow back, and to the Tremont, 23.

This is John Mason's last week at the Hollis in The Attack. He is charmingly supported by Martha Hedman. Next week (30) John Drew in The Perplexed Husband, by Alfred Sutro.

The Girl From Montmartre has returned much changed and in some ways much improved. Richard Carle is naturally a valuable addition, while A Slice of Life, J. M. Barrie's satirical skit on the problem play, has been sandwiched between the acts, and forms perhaps the most amusing part of an unusually amusing show. Al Hart has replaced William Frunette and Anita Rothe has Emma Janvier's old part.

The Sun Dodgers opened at the Majestic Christmas Day and continued during the week. Hanky Panky follows.

George Arliss in Disraeli is still at the Plymouth, where he will continue his successful run for some weeks.

At the Boston, Eddie Foy in Over the River is amusing large houses.

The form of entertainment made famous by George Grossmith is being continued by another of the name, Leslie Grossmith, who is this week offering at Steiner Hall a programme of songs, stories and imitations, mostly self-accompanied on the piano. Matinees daily.

Operas for the week at the Boston Opera

House are Haensel and Gretel, Cavalleria Rusticana, Aida, Lucia, and Louise. Zenatello will appear in Aida. Mme. Tetrazzini in Lucia, and Louise will have the same remarkable cast which presented the opera for its premiere, excepting M. Clement, who has gone on concert tour and been replaced by M. Zenatello. Mme. Tetrazzini, in Lucia and Traviata, is singing perhaps better than ever.

Three distinctively holiday entertainments are running in Boston. At Castle Square, The Gingerbread Man enlists entire strength of John Craig Stock company in its annual excursion into musical extravaganzas. It is new to Boston and well played. Virginia Tanner, dancer, was added this week.

At St. James, The Isle of Spices has been revived, and is played with much spirit and skill by Theodore Friebus, Dudley Hawley and the others of a long cast.

Some of the best singing in Boston, in some altogether charming and piquantly original tunes, can be heard this week at the Bilou. The piece is A Christmas Frolic, a one-act operetta, with music by Carl Wilmore and words by George Abbott.

All attractions in Boston gave two performances on Christmas, but in the little time remaining many of the player folk managed to hold some sort of festival. Members of the Girl From Montmartre company gave Hattie Williams a diamond pendant, and Richard Carle of the same company had a family reunion. New York friends of John Mason sent him a miniature Christmas tree bedecked with gifts. After the evening performance of The Rainbow, Henry Miller's company was entertained at supper by Robert S. Gill and his wife, Ethel Martin. On the stage of the Castle Square, Mary Young had her annual Christmas tree, and gifts of clothing, toys, and candy were distributed to several hundred children. Nora Bayes and Jack Norworth entertained in the morning at the Majestic.

At the Cambridge Theater, a recently organized stock company is presenting The Respectability of Edgemoor, by Rebecca Hooper Eastman, a Radcliffe graduate.

FORREST REARD.

FINALS OF '12 IN PHILADELPHIA

No Notable Changes Except "The Spy," Which Was Saved by Edith Wynne Matthison.

PHILADELPHIA (Special).—A white Christmas was not relished by at least one theatrical company in the Quaker City, viz., the Arabs in the Garden of Allah. These weather-tanned actors drearily trudged through the snow on Christmas Eve in bare legs, and were followed by wondering urchins, who seemed to envy the Arabs. This week there were no notable changes of bill, all holiday attractions holding over for remainder of 1912.

Little Boy Blue, at the Lyric, was the best of new offerings, and business, Manager Blumberg reports, are excellent. This pretty comic opera, which scored such a success on Broadway and on the road, is doing the same in Philadelphia.

Another big success was Little Miss Brown, in big business at the Adelphi. It is the work of Bartholomae and is clean throughout, being a very clever farce.

The Spy, a new play translated from the

French, that had a big run in Paris, opened at the Broad last week and made a lukewarm hit. Of course, the fact that Edith Wynne Matthison was the star was a redeeming feature, but unfortunately the audience would always laugh at an inopportune moment.

The plaintive melodies of the Spring Maid and the Quaker Girl were rehearsed this week at the Garrick and Chestnut Street Opera House.

Chauncey Olcott was encored so often in his current attraction at the Walnut. The Isle of Dreams, that his voice gave out during the week and he was compelled to secure medical attention. The doctor fixed him up all right.

Florence Roberts, who is now in vaudeville, headed a splendid bill last week at Keith's in an attractive playlet, Woman Intervenes, produced by J. Hartley Manners.

J. SOLIS-COHEN, JR.

KING GEORGE CONFERS HONORS.

Mrs. Humphrey Ward Selected—Forbes-Robertson Made a Knight.

London news reports have it that among those upon whom honors are to be conferred on New Year's Day, 1913, by King George, are Mrs. Humphrey Ward and Johnston Forbes-Robertson.

Should knighthood be bestowed upon Mr. Robertson, the British realm will have three living actors to boast the title of "Sir." Those already thus distinguished are Sir Charles Wyndham and Sir Herbert Beerbohm Tree. Sir Henry Irving was the only other knighted actor in the memory of the now living generation.

Forbes-Robertson is now appearing in English provinces in his most famous success, The Passing of the Third Floor Back. His Hamlet is considered the best performance of the Melancholy Dane of to-day.

CHORUS GIRL TRIES SUICIDE.

Hazel Cooke Cuts Wrists with Manicure Scissors in Montreal.

Hazel Cooke, a former chorus girl in the stock burlesque company of the Theater Royal, Montreal, Can., attempted to do away with herself, by cutting her wrists with a pair of manicure scissors, thinking that she could cut off her hands in this manner, on December 21. While she had cut deeply into her wrist she had failed in severing any main artery, and her injuries, while rather painful, were not of a severe nature. "I seem to be in everybody's way," was the girl's answer when questioned by Chief of Police Campeau why she had attempted suicide.

"Was there any other reason?" asked the chief.

"None," was the reply.

The girl had been found at the roadside on Park Avenue by a man, who thought he recognized in her an acquaintance, cutting away at her wrist and bleeding profusely.

Her own parents died when she was quite a child, and she lived with her foster parents in Spokane, Wash., until domestic trouble disrupted the family. She lived then with her foster father for a while, and finally came to New York to join her foster mother. As to her life while in New York the girl offered but little information, nor would she say much about how she got on the stage first, excepting that when a stock company was made up for the Royal at Montreal she was secured through a New York agency. She "jumped" the company at the end of three weeks, when instead of receiving any money she was told that she was indebted to the management.

After leaving the show the girl is said to have been without food for several days, until finally a new found acquaintance secured a room for her and there she resided until her attempt to end her life.

To this friend she told many of the incidents of her early life and gave the impression that she had never been really very happy.

The girl—she is said to be about eighteen—is of nice appearance and pleasing figure. She is said to be temperate in her habits, given neither to the cigarette nor the flowing stein, practices to which the chorus girl is generally credited.

She was remanded for eight days to allow of examination as to her sanity.

MRS. OLE BULL'S ESTATE \$400,000.

Daughter of Famous Violinist Contests and Recovers Fortune Willed to Yogi Doctrinaires.

Mrs. Sarah Bull, widow of Ole Bull, the violinist, left a total personal estate of \$400,000. The net estate in New York is estimated at \$438,821.97; so reported by Deputy State Controller Wallace S. Fraser to the surrogate of New York City on December 26.

Mrs. Bull, who lived in Cambridge, Mass., by the terms of her will—she died on January 18, 1911—gave most of her estate to various men and women interested with her in the study of Hindoo Mysticism. This was successfully contested by Mrs. Olea

Bull Vaughan, who received the entire estate.

During the contest much interesting evidence was adduced regarding Mrs. Bull's Yogi doctrines.

NAY, NAY, PAULINE!

Milwaukee Aldermen Would "Dead-Head" It—Managers Don't See It That Way.

Milwaukee Common Council is entertaining a subtle scheme to "dead-head" it into shows. Alderman Flebrants has submitted a clause to the Judiciary Committee of that body which aims to admit its members free of charge at all times, "so that they may intelligently be enabled to measure and act upon ordinances governing public places."

Local theatrical managers of that city protest and will admit the gentlemen only when they plank down the price of admission like other good folk.

"They might just as well issue an order on a store for a pound of butter or a dozen eggs," said Manager J. H. Isaac, of the Empress Theater, very justly.

JESSIE COLE DEAD IN OMAHA.

Theatrical People Collect \$163.50 for Hospital and Burial Fees.

Jessie Cole, a little chorus girl in the traveling Moulin Rouge company, died in the Nicholas Senn Hospital, this city, on December 21, after an operation for appendicitis. As the girl was entirely without means, the members of two companies which played at the Krug here, subscribed \$163.50, which paid for hospital and burial fees.

STRING OF GOOD PLAYS IN ST. LOUIS.

Fine Feathers proved an excellent play at Shubert, 22-28. Piece was superbly acted. Robert Mantell in Shakespearean repertoire, 20-5.

An elaborate and very successful revival of Robin Hood proved an excellent drawing card at the Olympic, 22-28. Beatie Abbott, Herbert Waterous, Anna Bussert, Pauline Hall and the other notables in the cast were heartily welcomed. Gypsy Love, 20-5.

Joseph Sheehan and his company in the various operas was seen at the Century, 22-28. The theater has been well patronized. Officer 666, 20-5.

The Dockstader-Primrose Minstrels gave a very good minstrel show at the Garrick, 22-28. The company has a two weeks' run. Thurston and his magic holds the people as much as ever at the American. Where The Trail Divides, 20-6.

The Little Tenderfoot was refreshingly impersonated by Ethel Wichman. The piece has many points in common with the Squaw Man. Uncle Tom's Cabin, 20-5.

Ed Lee Worth and the Ginger Girls proved an attractive bill at the Gayety, 22-28—20-6.

Miss New York, Jr., with J. R. Watson and W. H. Cohen, was a success at the Standard, 22-28—20-6.

VIVIAN S. WATKINS.

SAVAGE CLUB OF ITHACA, INVITES PROFESSION.

ITHACA, N. Y.—The Savage Club of Ithaca, N. Y., dates its organization from the time of the musical clubs to England with the Cornell-Henley crews of 1805 when the members received the privileges of the London Savage Club through the courtesy and consideration of Professor H. Morse Stephens. In the following Fall, the Cornell men who had enjoyed the hospitality of the London Club met and celebrated the event. Out of this meeting came permission from the honorary secretary of the London Savage Club, Mr. Denny, for the Cornell men to adopt the title of the London Club, and the result was social sessions every once in a while. The Cornell Savage entertainers—notables who visit Ithaca, and particularly members of the musical or theatrical profession. Any of the latter who find themselves in Ithaca are cordially invited to visit the club and partake of its hospitality. The MIRROR has been asked to make this fact known, which it gladly does.

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PARK 50th St., Col. Circle. Phone 3500
Columbus. FRANK McKEE, Mgr.
Eves. 8:15. Mats. Wed. & Sat. 8:15.
JOHN CORT presents
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ABARBANELL

In a New American Opera
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Book by Frank Mandell. Lyrics by Will Johnston.
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With ROBERT WARWICK

GAIETY B'way & 46th St. Eves. at 8:15. Mats. Wed. & Sat. 8:15.
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"STOP THIEF"

A STRAIGHT FARCE WRITTEN
AROUND A CROOK,
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"Broadway" Jones

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A Comedy in 3 Acts by

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A play in Three Acts and an Epilogue in "Othello," by ALICE BRADLEY.

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LAURETTE TAYLOR

In the Comedy of Youth
PEG O' MY HEART

By J. HARTLEY MANNERS

(Chicago and Washington Correspondence and other theatrical news on Page 34)

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NEVER SAY DIE

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Fri. Mat. and Night, "The Rivals." Sat. Mat. &
Night, "The Rivals to Conquer." Entire week
of Jan. 6 (Final Week), "The Rivals."

Broadway Theater, Broadway & 41st St.
Tel. 101 Bryant. Eves. 8:15.

Mats. New Year's & Sat., 8:15.

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With HELEN LOWELL

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Weber & Fields New Music Hall
44th St., just West of Broadway. Eves. 8:15.

Matinees, New Year's and Saturday, 8:15.

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Maxine Elliott's Theater, 30th St., bet. B'way
& 6th Av. Phone 4983 Bryant. Eves. 8:30

Matinee New Year's, 8:30
Last Time Fri. Evg. Jan. 3.

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SAT. MAT. TURANDOT

LYRIC 42nd West of B'way. Phone 5916
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STOCK COMPANY NEWS



BERT LYTELL IN SAN FRANCISCO.

Bert Lytell opened Monday with Evelyn Vaughan as featured stars with the Alcazar stock, with The Fortune Hunter as the opening bill. At the conclusion of their stay at the Alcazar, which is limited, they will return to Albany, N. Y., to again head their own company. During the San Francisco season, Mr. Lytell and Miss Vaughan will be seen in Get-Rich-Quick Wallingford, its first stock release; The Greyhound, The Boss, The Cub, The First Lady in the Land, Way Down East and The Thief.

A STOCK VENTURE IN CAMBRIDGE.

In Cambridge, Mass., Harold A. Chase is building up a stock theater for the revival of old comedies and classic plays. The past week the stock company was seen in Cousin Kate, with Mary Gray, late of the New Theater, in the name part. Following this production, the company will give the first production of a satirical comedy, by Mrs. Rebecca Hooper Eastman, called The Respectability of Edgemere.

GRAYCE STOCK CO.

For first time in Willimantic, Conn., at the Loomer, at popular prices, presented 16-21 to large audiences, Man on the Box, Paid in Full, Thelma, Wolf, Girl from Sherry's, Mummy and the Humming Bird, and Three Weeks. Frank Beamish, May Melvin, and Cameron Clemens and company richly deserved all the curtain calls. William Foran of Honor Among Thieves, was an admiring guest out in front. Spring Maid 23. Angelus Jan. 1.

LOVING CUP FOR DIRECTOR CECIL OWEN

Mr. Cecil Owen, the director of the Prospect Theater Stock Company, was presented with a very beautiful loving cup by the members of the Cecil Owen Club, who occupied the lower boxes at the Christmas matinee of A Gentleman of Leisure. The presentation was made on behalf of the club by Mr. Richard Gordon, the leading man, and Mr. Owen expressed his thanks for the compliment not only for himself, but for his associates, whose loyalty and conscientious work made possible the excellent performances. The members of the company also presented Mr. Owen with an English leather writing case as a token of their affection and esteem.

MRS. BOYLE REMEMBERED.

Pauline H. Boyle, the popular woman manager of the Gotham Theater, Brooklyn, was presented with a handsome silver loving cup on Christmas Eve by the employees of that playhouse. Upon the cup there was an appropriate inscription which depicted an administration of perfect harmony between the management and donors. The presentation was followed by an elaborate banquet, which was served at Muller's Hotel.

GOOD WEEK AT MOUNT VERNON.

Messrs. Stalnach and Hards, of Mount Vernon, N. Y., gave their patrons a genuine treat the week of December 23, when they selected Mrs. Frances Hodgson Burnett's delightful play Little Lord Fauntleroy as the offering. Miss Dorothy M. Brown, an exceptionally clever child actress, in the title role, supported by Sara Perry, Averell Harris and others. In spite of bad weather and the busy Christmas season, this company played to large houses most of the week. The Time, The Place and The Girl follows.

M. W. WILES.

ELIZABETH RATHBURN SCORES.

Elizabeth Rathburn, who for many seasons has been the idol of the Gayety Theater, Hoboken, has scored one of her greatest hits as Claire Foster in The Woman in the Case, which is the New Year's attraction of the Severin De Deyne players.

MARY YOUNG IN MUSICAL COMEDY.

The annual Christmas offering of the Castle Square stock, Boston, this season is The Gingerbread Man, with popular Mary Young, John Craig, Wilson Melrose, Carney Christie, Sylvia Bladen, Mabel Colcord, Florence Shiley, and all the Castle Square favorites. During the performance, burlesques on Othello and Madame X are introduced.

STOCK NOTES.

George Arvine opened his own stock company at the Standard Theatre, Philadelphia, Dec. 23, presenting The Soldiers of Fortune. Miss Elder, his leading lady, took suddenly ill and Florence Carnerer jumped in at a moment's notice, and, with but a few rehearsals, scored heavily. Mr. Arvine is now



Photo by D. Gaston & Hauck, Lincoln, Neb.

GRACE HAYWARD.

Grace Hayward is very prominently identified with the stock business in the Middle West. She is at present playing her third season at the head of her own company at the Warrington Theater, Oak Park, Chicago.

Previous to coming to Chicago, Miss Hayward played a stock engagement of several years at the Lyric, Minneapolis, as well as in Kansas City and Omaha, where her popularity is undiminished.

Miss Hayward is not only a well-known actress, but is heralded throughout the country as a dramatist. Her most notable success in this line is the play she made from Mr. McCutcheon's Graustark, which is still being played in the combination houses.

Miss Hayward has just finished a dramatization of Mr. McCutcheon's Truxton King, which opened in Chicago Christmas week.

back to his old home theater, where he played for five years.

The Mac La Porte company are playing to capacity business through Indiana. After the holiday weeks, which the company will spend in Elkhart, Ind., and Kalamazoo, Mich., they start on the Eastern circuit. The roster includes Del Sherrard, Joe Kelley, Raymond Hutton, Addie Caldwell, Elaine D'Orsay, and Mac La Porte.

The Alms Page Repertoire company, with Joseph J. Kelly, Fred Martell, Ralph Santer, Harry Monroe, Rose Millen, Florence Tewksbury, and Grace Moore, are doing excellent business in the New England cities. Next season Miss Page will be featured by a well-known firm.

Florence Hart, now playing second business with the Burns Stock, Colorado Springs, will head her own company next season with her husband, Alfred T. Cross.

Harry La Cour has signed with Harry C. Latier as heaviest for stock in Cedar Rapids, Ia., at the People's Theater.

The Galsmith Stock at Allentown, Pa., have for fifteen weeks played to record business because of the high standard plays and excellent cast, which includes Ernest Anderson, Leah Hallach, Wilfred Lytell, Leslie Bassett, Alice Parks Warren, Alice Clifton, Ray Harrington, and Harold La-coste in the leads. The Lion and the

Mouse, The Third Degree and A Woman's Way were produced the past three weeks by these capable artists.

Severin De Deyn and his associate players at the Gayety Theater, Hoboken, played to large houses last week in Clara Morris's great success, L'Article 47. This company has been earning much local comment by their work which is all produced under the capable management of Mr. De Deyn himself. This week, The Girl in the Taxi.

Orrin Johnson and Marguerite Leslie closed their San Francisco season with A Gentleman of Leisure.

The Motor Girl followed Old Dutch at the Savor, San Francisco, last week. Percy Bronson and Maude Lillian Berri again pleased.

Claire Colwell as Dora Thorne proved a popular attraction at the Cleveland Theater, Cleveland, Christmas week. Davy Crockett follows.

For the first time in New Bedford, the Rollo Lloyd Players were seen in Mrs. Wiggs of the Cabbage Patch, at Hathaway's, New Bedford, last week. Anna Layng was Mrs. Wiggs and Carl Brickert played Mr. Stebbins.

In the Regeneration, at the Empire, Holvoke, the work of William Jeffrey and Elizabeth Hunt was most commendable.

An appropriate Christmas offering was The Little Town of Bethlehem, as produced by the players at the Academy of Music, Northampton. Charles Balsar and Leah Winslow played the leads.

Texas was produced by the Empire stock in Providence last week, with Lovell Taylor, Thomas Mulgrew, Louise Mitchell, Roy Phillips and Homer Barton. Mr. Barnes of New York is the New Year's Bill, with Leah the Forsaken, Lights o' London and Camille to follow.

Katherine Francis, of the Malley-Denison Company, Lawrence, who has been confined to the hospital for three weeks with a broken collarbone, is now able to be out again.

Gertrude Maitland, recently with Cecil Spooner at the Metropolis, opened Monday as a member of Polli's stock, Bridgeport, in Sweet Kitty Bellairs.

Bert Wilcox has resigned from the Majestic stock, Tampa, Fla. John B. Mack, leading man, has also resigned.

The Greyhound served to introduce Henry Hall as leading man with the American stock, Spokane, and likewise proved the best offering of the season at the house last week. Earl Duple, Jane Tyrrell, Laura Adams, Huron Blyden, Fred Wilson and the large special cast more than pleased.

The Bailey-Mitchell stock, in Seattle, were seen in The Barrier last week. Dwight Meade, Marie Baker, Clara Byers and Fred Thompson scored. Blanche Hall opens with this company the first of the year as leading woman.

Marie Curtis, Claude Payton, Jean Murdoch and the Academy of Music players were seen in a massive revival of Uncle Tom's Cabin Christmas week.

The Climbers was produced by the Drama Players, Lowell, Christmas week, with Constance Jackson, J. Anthony Smythe, Hallet Bosworth, Grace Young and Isaac Dillon. Lillian Stewart has joined the company.

Pomander Walk has been leased for stock in restricted territory.

James Cunningham has resigned as leading man from the stock in Trenton.

Lewis J. Cody and the Bijou players were seen in The Lion and the Mouse at North Adams, Mass., last week.

Percy Haswell is trying to secure a theater for permanent stock in Toronto.

Virginia Millman opened as leading woman with the Thompson-Woods stock, Brockton, on Christmas week, in The Man Who Owns Broadway.

Emma Campbell joined the Greenpoint players last week as character woman, and in Mary Jane's Pa received commendable praise. The work of Minna Phillips, J. Hammond Dailey and Robert I. Decker was excellent.

As the New Year offering, the Orpheum players, Jersey City, were seen in The Belle of New York, produced under the direction of Walter Willis, with Wyrley Birch, Bernard McOwen, Dorothy Shoemaker and Louise Everts in the leads.

Rose King, as Mary in 45 Minutes From Broadway, was a splendid Christmas choice for the King-Lynch players, Manchester, N. H.

The Morison stock at Lynn, Mass., are scoring an artistic success in The Melting Pot.

At the Baker, Portland, Oregon, The Commanding Officer was well attended. First appearance of John R. Sumner, popular character man, after a spell of illness. Other offerings, Checkers and The Virginian.

George Carlton has been engaged as juvenile man at the Grand Opera House Stock Company in Brooklyn. He is a Brooklyn man, and has been seen in many of the Crescent and Gotham productions during the past two years.

NEW THEATERS.

The Wieting Memorial Theater at Toledo, Iowa, was recently completed at a cost of \$25,000. It is the gift to Toledo of Mrs. Philip G. Wieting, of Worcester, New York, in memory of her husband, who was for many years a banker in Toledo. The seating capacity is 625. It has a stage of standard size, with full equipment of scenery and properties. It has the most modern machinery for electrical effects, and the mural decorations are artistic. The dressing rooms are large and well furnished. First-class plays only will be booked.

Kansas City is to have another theater, to be known as the Globe. It will be located on the southwest corner of Thirteenth and Walnut Streets, and will be devoted to vaudeville. The proposed building is to cost \$150,000 and will be of modern, fireproof construction. The Globe Theater is the latest theater to show the effect of the new Union Station to pull business and amusement enterprises south. A site on Baltimore, between Twelfth and Thirteenth, has been lately purchased by the Orpheum Theater Company.

A QUICK WINNER IN LOS ANGELES

Stock Company's Hit in "A Romance of the Underworld"—
New York Girl in Grand Opera.

LOS ANGELES (Special).—At the Auditorium, 16-21, the Great Raymond with his company of magic makers attracted splendid audiences. This wizard and fantasist, who has appeared before the crowned heads of Europe, has a whirlwind programme of all kinds of magic tricks and things occult which bring surprises to the most skeptical. It has been such a long while since we have had any one really worth while in feats of magic that the present engagement has been one of delight and surprise.

The Confession, an extraordinary drama, played at the Majestic, 15-21, to fair attendance. The company was satisfactorily assembled. Christmas week The Butterfly on the Wheel had a run.

At the Burbank, 15-21, A Romance of the Under World was effectively produced by the stock company, and, notwithstanding the fact that it was recently played at the Majestic Theater by a traveling company, it drew immense houses. The interest of the present producing company, aside from the play, was centered on the first appearance of Miss Isetta Jewell, new leading woman of the company. She is rich in personal attractiveness, and was given a hearty reception. Foster Stanley excellently played the role of McDermott, the young lawyer; while David Hartford could not have been better cast than in the role of the prosecuting attorney. A captivating bit of work was that of the part of Dago Annie by Miss Grace Travers, who handled the part with extreme discretion. Harry Mestayer as Slippery Jake and Donald Bowles as Richard Elliott, together with Thomas Neegan, cast as McGuire, skillfully handled assigned parts. Seldom, if ever, has this remarkable stock company been seen more effectively than in the present play. It continued through holiday week.

The Alaska-Siberian pictures played a return engagement at the Mason to fair houses. Ben-Hur was the attraction, 28-28. In God's Country was a good drawing card at the Lyceum, 15-21, with The Night Before Christmas booked for 22-28.

Announcement is here made of the engagement of Miss Lucretia del Valle as leading woman for McGroarty's Mission Play, which was produced for the second season, 23, at the Mission Play Theater, at San Gabriel. This play had an unprecedented run of three months at this theater, built especially for the production, last winter, and was a source of attraction for not only the local Californians, but that immense army of tourists who visit here every winter. Miss del Valle is the daughter of R. F. del Valle of this city, who has been prominent in history of this State and city for years.

Mr. Albert Fox, distinguished in New York as a newspaper man, is now here with his daughter, Miss Blanche Fox, who is to be one of the prima donnas of the Lombardi Opera Company, which during Christmas week inaugurated a return engagement at the Auditorium for one month. Miss Fox has a highly cultured mezzo soprano voice. She appeared in her role of Aida.

The Belasco Theater, which for ten years has been the foremost stock-company house in the city, and which has been the scene of many new plays first produced in this city, closed its doors to the public December 18. The members of the company will be transferred to the new Morisco Theater, on Broadway, between 7th and 8th Streets, which had its opening December 30. The old Belasco Theater is undergoing a cleaning process and being redecorated, and will be renamed the Republic, and will be the home of vaudeville of the Bert Levy circuit. The opening, 23, at the matinee, with two performances in the evening, marked the initial presentation of popular vaudeville in this city along lines carried out in the Eastern metropolis. The new Morisco Theater, which had its opening December 30, did not, contrary to custom, auction the sale of seats for the opening performance. George Clayton, treasurer of the Belasco for years past, will be transferred to the new house in the same capacity, and will have as his assistant James Hoblitt.

DON W. CARLTON.

BIG PLAYS IN KANSAS CITY.

KANSAS CITY, MO. (Special).—Christmas week was good at local theaters in spite of the fact that every one was busy with holiday business. Blanche Ring, always a big favorite, appeared at the Willis Wood, 22-28, playing The Wall Street Girl to a succession of large audiences. Charles Winkler, W. F. Carleton, George Gaston, Kate Wingfield and Lillian Spencer also pleased. A "lariat" specialty, by William Rogers, was a big hit. The play was well staged and costumed. Pomander Walk, 29-Jan. 4.

Bought and Paid For opened a two weeks' engagement at the Shubert, 22, playing to excellent business. The four big parts were splendidly played by: Charles Millward, Julie Herne, George A. Wright and Josephine Drake, while lesser characters were in capable hands.

The Grand had William Farnum in The Littlest Rebel, 22-28, playing to large audiences nightly. Dustin Farnum was here earlier in the season in the same play, and there is very little to choose between the two productions. Get-Rich-Quick Wallingford, 29-Jan. 4.

Nat M. Willis headed the bill at the Orpheum, 22-28, and with other good acts showed to big business.

The Six Verona troupe of cyclists were the Empress headliners, 22-28.

The Garden had Ella-Nowlin troupe, Wilson, Franklin & Co., and ten other acts, 22-28, opening to usual big Sunday business.

The Gaiety Girls Show, with Gus Fay featured, held the boards at the Gaiety, 22-28, playing to satisfactory business. The Gaiety Girls, 29-Jan. 4.

The Whirl of Mirth opened to good business at the Century, 22. Eddie B. Collins and a clever company of entertainers pleased. Moulin Rouge, 29-Jan. 4.

D. KERRY CAMPBELL.

PLAYS AND RESTS IN ST. PAUL.

ST. PAUL, MINN. (Special).—The Brute Company made a three weeks' stay of it in St. Paul. They "vacationed" here the week before Christmas, played at the Shubert, 22-28, and made the saintly city their home during the Minneapolis engagement. Ruth Sherier had a Persian cat and a piano sent up to her room, and everybody else had something or other in their rooms, so they all felt at home. Aborn's Chimes of Normandy holds Shubert stage, 29-1. Rose of Panama, 12-15. Kiss Waltz, 10-22.—Calve sang to a small audience at the Metropolitan matinee, 22. The Pioneer Press found fault with William Hodges's Indiana dialect in The Man From Home, 22-28; but in a performance so uniformly excellent, it seemed ungracious to pick flaws. Fluke O'Hara, 29.—Grace Cameron, Franklin Ardell and Marie Walters and Felix Adler were the features of the Orpheum bill, 22-28.—A Night in the Park occupied the headline position at the Empress.—The Grand had The Pacemakers.—Two former stock favorites are with us, Ernest Glendinning as The Brute at the

Shubert, and Harold Russell as the Grand Duke in The Man From Home. Glendinning became popular during the 1911 Neill stock season at the Metropolitan; Russell played second leads with the old Peoples' stock in 1888, when the late Al Lipman was leading man and Lodusk Young leading woman.—The Miles circuit people are looking up a site for a vaudeville theater here seating 1,800 or over. A location that is looked upon with particular favor is one that has an entrance at 28 East Seventh Street.

JOSEPH J. FRYBART.

ELEANOR GATES'S FIRST PLAY.

"The Poor Little Rich Girl" Produced in New Haven with Strong Cast

NEW HAVEN, CONN. (Special).—The Poor Little Rich Girl, a play by Eleanor Gates, the short-story writer, was produced at the Hyperion Theater, New Haven, on the night of December 23, under the management of Arthur Hopkins. It tells the story of a small daughter of a rich man engrossed in business and a mother absorbed with social duties. The little daughter, who is left to the care of the servants, makes for herself a make-believe world. The cast includes Laura Nelson Hall, Howard Hall, Boyd Nolan, Grace Griswold, Gladys Fairbanks, Frank Currier and Theodore Marston. The play is scheduled for New York.

COMIC OPERA ACTRESS STRICKEN.

SAN FRANCISCO (Special).—Olga Stech, a popular San Francisco soubrette, under Kolb & Dill's management, was stricken with appendicitis just on the eve of her marriage to Thomas L. Matkins, Jr., a Chicago banker, on December 17, in San Francisco.

All arrangements for the wedding had been completed, the license issued and the couple were immediately to start on an extended honeymoon trip abroad. The young woman was taken to the McNutt hospital in a precarious condition.

Miss Stech met Mr. Matkins more than a year ago, when she went to Chicago with a Shubert production. She is well known and popular on the Pacific Coast in musical productions.

MARGARET HATCH DIES ON STAGE.

STAMFORD, CONN. (Special).—Margaret Hatch dropped dead on the stage of the Alhambra Theater here, on the night of December 25, while appearing in a vaudeville sketch as a member of the Dorothy Deshelle troupe. Death was due to heart disease.

The curtain had just risen. Miss Hatch entered and started to speak her lines. Then, clutching at her breast, she turned and staggered into the wings. A motion picture was substituted for the act.

Miss Hatch was a sister of Charles Hatch, proprietor of a theater in Chicago.



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BLONDE MEXICAN ACTOR.

Descendant of Light-Haired Indian Tribe, Well-Known Actor of Spanish Types.

Juan Villanueva, the sole star of the male gender of an aggregation known as The Macy Models, now playing on the Pacific Coast, claims for himself the distinction of being the only blonde Mexican on the American stage. He was born in Mexico and traces his lineage to the Yaqui Indians, who are ethnologically recorded as the descendants of a blonde Indian tribe.

Mr. Villanueva is a well-known actor, and has played many roles of Spanish and Mexican type, among them that of Tony Moscano in Arizona. He was also with Blanche Ring in The Yankee Girl, in the part of President Castro.

HONESTY REWARDED.

Mrs. Vernon Brown, of 17 West Fifty-third Street, a subscriber at the Metropolitan Opera House, lost a diamond brooch, on the night of December 20, while attending the opera. Telephoning to the management inquiring whether the jewel had been found, she was answered in the affirmative, and told that Robert Beattie, an usher, had picked up the article and turned it in.

On Christmas night, Mrs. Brown, when again at the opera, inquired for young Brown, wished him a Merry Christmas and handed him a \$50 bill.

DEATH OF JOHN T. TIERNEY.

John T. Tierney, the comedian, who was stricken very suddenly after eating a hearty breakfast at the home of Frank C. O'Brien, the manager of the Eutaw House, in Baltimore, recently, was one of the best comedians on the legitimate stage. The cause of his demise was tubercular trouble, from which he had suffered for eight years.

When he learned of the death of James L. Kernan, who for years had been one of his closest friends, he went to Kernan's Hotel, with his daughter Dorothy, to extend his sympathy. Upon reaching the room where the body of his friend lay in death, he was so affected that tears welled in his eyes. He then went to Mr. O'Brien's home and spent the night there. He arose early the following morning, indicating that he was anything but ill, partook of a hearty breakfast. After leaving the table, he went to an adjoining room with his host and began smoking a cigar. While talking about the death of Mr. Kernan he was seized with a spell of coughing, which brought on a hemorrhage. Mr. O'Brien hurriedly summoned a phy-

sician, but before his arrival Mr. Tierney had died. His daughter, who ran to the room when her father began coughing, was prostrated at his sudden death.

Jack Tierney, as he was popularly known, was born in Baltimore forty years ago.

After the death of the late John T. Kelly, the greatest Irish comedian upon the American stage in his day, Mr. Tierney took up his work. He was then the only comedian playing Irish parts who worked without a make-up of any kind. He was the star in Are You A Buffalo? and the Hustler years ago.

PRINCESS SALM-SALM DEAD.

American Actress, Nurse on Many Battlefields Was Honored with Iron Cross.

Princess Agnes Salm-Salm, whose death occurred in Karlsruhe, Germany, on the twenty-first of December, was born in Baltimore on Christmas Day, 1840, seventy-two years ago. She won world-wide fame as a hospital nurse after giving up a stage career, at which she had obtained some fame. She was the daughter of Colonel William LeClere and Julie Willard Joy.

The handsome actress met the prince in Washington, who had crossed the ocean to offer his services to President Lincoln. He fell in love with her and they were married.

The Princess Salm-Salm followed her husband through the entire Civil War, and at its conclusion, when the prince went to Mexico to become aide-de-camp to Emperor Maximilian, she accompanied him thither.

When the Franco-Prussian War broke out, she again entered the arena of that terrific and bloody conflict. Her husband lost his life in this struggle, but the princess continued her work as nurse on the field. Because of her bravery in aiding the wounded soldiers under fire, she was decorated with the Iron Cross.

At the end of the war she married Charles Henneage and lived with him at Bonn for many years. In 1875, her book, "Ten Years of My Life," was published in New York, and was heartily received. In the last few years she lived very quietly, in Baltimore, and few are found there to-day who remember her.

HAMMERSTEIN'S LONDON HOUSE.

Hammerstein's London Opera House will reopen on Boxing Day with a cinematograph show, which will be interspersed with variety turns.

In gaining the most magnificent picture theater in the world, London has lost its fine opera house. The house retains its old name, though there is a wide disparity between film and grand opera.

Following played to capacity business 16-21: Two Alfreds, Fred and Adele Astaire, Frank "Alvins" Oakley, Mary Elizabeth, William H. Thompson and co. in An Object Lesson, Ofodot's Manon Opera co. and the Alken-Whitman Trio. —LYRIC: As usual, this house played to capacity; programme included Wright and Clayton, Ballester's Deas, Mus-Art Trio, Dilla and Templeton, and pictures.

NEVADA.

RENO.—MAJESTIC: The Rosemaid Dec. 15; excellent co.; capacity. Alfred Hiles Berzen and Leon Marx Trio 16, under auspices of Hens R. P. O. Nika; business fair. McKee Hankin in repertoire 25.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Freckles Dec. 25 pleased good business. —ORPHEUM: Ryan and Bell, Campbell and Downs, and pictures 16-21; good business. —LYRIC: Hawley and Le Clair, Jesse J. Stone, Milson Brothers, and feature pictures 16-21; business good.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: The Charles K. Champlin co. closed their popular engagement Dec. 21 with What Happened to Jones, to big audience. —LYRIC: Samuel Coon, who has been associated with the Auditorium since its erection, rounded out his ninth year as treasurer 14. —A handsomely executed "olio drop" curtain from the brush of Walter S. Percival, of the Champlin Stock co. was placed on view. —Maurice K. Swerdlow, well-known pianist, Nixon Theater, West Philadelphia, who toposense rare musical talent, was an over-Sunday guest of the Mirror man. —George Silbath, stage manager Auditorium, has added fresh laurels to his established reputation as a master wood-worker, by having just completed a suite of mission wood furniture containing twelve pieces for the local house.

PATERSON.—OPERA HOUSE: Opera House Players offered The Greyhound Dec. 23-28, which drew well and gave satisfaction. Louis Leon Hall, the new leading man, made his first appearance and created favorable impression. All of a sudden Henry 30-4. —LYCEUM: Life's Shop Window 23-28; well presented; fair houses. The Shepherd of the Hills 30-4. —EMPIRE: The World of Pleasure and The Knickerbockers 23-28; good houses. —ORPHEUM: Zola's Opera co. and The Girls from Missouri 23-28; attendance good.

ELIZABETH.—PROCTOR'S JERSEY STREET: Louis Granat, Three Clarks, Brown and Brown, Swain Osman Trio, Baby Grace, The Flower of Baghdad Dec. 23-25. —SYLVES: Grace, Dixon, Mr. and Mrs. Force, Amelia Summerville and co. Heer and Procter, Ten Musical Rough Riders 23-28; full houses. —PROCTOR'S BROAD STREET: Moving pictures 23-28; fair business. —GAIETY: Vaudeville and moving pictures 23-28; good business. —WESTFIELD.—WESTFIELD: Moving pictures Dec. 23-28. May Yoke 27; capacity.

NEW YORK.

ALBANY.—HARMANUS B. BROCKE HALL: Neil O'Brien's Minstrels Dec. 19 gave a highly entertaining performance, which scored a positive hit with two large audiences. The Yale University Dramatic Club 21 in Tolstol's Fruits of Culture to an appreciative audience. Henry W. Sarason's Evergreen 23-28 made strong impression. —EMPIRE: Spies' College Girls 19-21 offered snappiest of burlesques to packed houses. Abe Reynolds, May F. Lyden, and Dan Coleman were in prominence. The American Beauties, featuring Cook and Lorenz in conjunction with an especially strong olio drew big audiences 23-25. —PROCTOR'S: Tremendous business 23-28. On the bill: Five Waitresses, Hecerty and Le Clair, Yur and Smith, Valentine Fox, Jr., Samuel J. Curtis and co., Mabel Ray and co. and Mark Silvers. —COLONIAL: This new theater opened under the most favorable prospects 23, under management of Fernin and Stacy, enterprising young managers of considerable theatrical experience. The new house is up-to-date in every respect, and has a seating capacity of 1,000. The policy of the management will be high-grade vaudeville, and the latest photoplays. The opening bill included Caliendo, clay modeler; Johnny Boy and Jeanette Moser, Chapelle, Malano and Converse, and the McCormick Players. —GAIETY: House reopened 23 under management of Daniel McMahon with the Monte Carlo Girls Burlesquers, which drew large audience during the engagement. New Year week, Dolly Dimble co.

BUFFALO.—STAR: Blackbirds Dec. 23-28, with H. B. Warner and Laura Hope Crews in leading roles; delightful performance; fair houses. The Rose Maid 30-4. —TRICK: The Passing Show of 1912 23-28; won favor; fair houses. Somewhere Else 30-4. —SHEAR'S: Sam Chin and Mary Marble in a Dutch playlet, The Land of Dykes, was the headliner, with Cliff Gordon and Bird Millman and co. featured 23-28. —MAJESTIC: Leah Porter appeared in A Kentucky Romance and Lena Rivers 23-28; fair houses. The Traveling Salesman 30-4. —LAFAYETTE: Americans 23-28; made big hit in a Yankee Doodle Girl. —ROSEBUDS 30-4. —GARDEN: The Merry Whirl 23-28; fair.

GLEN FALLS.—EMPIRE: The Vertie Sisters, Quinton's Band, Brown Trio, Equillo, Columbian Musical Four, pictures Dec. 23-28; good business. —PARK: Julia Redmond and co., the Burkes, the La Nobles, Willard-Lee-Hall and co., Lame Brothers, W. Walters, pictures 23-28; excellent. —TRIN: Park Theater owners have purchased the South Street engine house site from city and will erect another vaudeville house in the Spring. Sam Ginzers, acting manager of Park, will manage new house.

CORNING.—CORNING OPERA HOUSE:

Trail of the Lonesome Pine Dec. 19. Western Girl 25. Kirk Brown co. 30-4 as follows: Raffles, Amateur Craftsmen; Brown of Harvard. The Wife; matinee: The Wife, Camille, The Christian, Himmelein Players 13-18. Girl of My Dreams 21. Howe's moving pictures 23. The Tameful Liar, a two-act comic opera, by Harry L. Tyler, of this city, was produced 28-28, with matinee 28.

SCHENECTADY.—YAN CURLER OPERA HOUSE: The Fatal Wedding Dec. 19-21; good performance, to light business. The Bankrupt (Yiddish) 23 pleased small audience. Local lovers of the drama were accorded the privilege of being the first outside the metropolis to see Within the Law 25. Sls Hopkins 27, 28. The Master of the House 1. —MOHAWK: Seven Days week 23-28; attracted large houses. The Chorus Lady week 30-4.

ELMIRA.—COLONIAL: The Rose Maid Dec. 23. Two large houses. —LYCEUM: Garrick Players in Our New Minister 23-28; excellent. —MOHAWK: Four Flying Minicels, Brier and King, La Moore and Litt, and James Duffy 23-25. —MAJESTIC: Josef Samuels and Louise Hudson and co. 23-25.

SYRACUSE.—WISTING: Neil O'Brien's Minstrels Dec. 25, 26. Within the Law 30-1. —EMPIRE: The Old Homestead 25. William Hawtry 26-28. —HASTABLE: The Harry Hastings Big show attracted fairly 23-25.

TROY.—RAND'S: The Confession Dec. 25, 26 pleased good audiences. —PROCTOR'S: Full houses, as usual, pleased with good vaudeville and moving pictures 23-28.

BINGHAMTON.—STONE: Trail of Lonesome Pine 21 to good business. Kirk Brown Stock co. 23-21. Battered on the Wheel and The Rose Maid will follow.

SALAMANCA.—ANDREWS: Nancy Boyer Dec. 16-20. Bernard Day 30; fair business.

OHIO.

COLUMBUS.—HARTMAN: The Red Widow Dec. 20, 21, in which Raymond Hitchcock played to capacity houses. Sarah Bernhardt pictures 22-24 pleased. A Modern Eve 25-28; good co.; fair houses. Louisiana Lou 30-1. —SOUTH: Way Down East 23-28 pleased fair business. The Balkan Princess 30-1. —KEITH'S: Excellent bill headed by The Trained Nurse, featuring Clark and Bergmen 23-28. —HIGH STREET: Newtreds and Their Baby 23-28; large houses. —ITEM: The Princeton Triangle Club made their annual appearance at Grand Opera House 26, and pleased capacity business. During their stay they were entertained by Columbus alumni of Princeton.

SPRINGFIELD.—FAIRBANKS: Sarah Bernhardt as Queen Elizabeth (pictures) Dec. 19-21 to fair business. Kinemascope pictures 24, 25; good attendance. The Divorce Question 27. McFadden's Plaza 28. A. G. Field's Minstrels 30. —NEW SUN: Yoshino Japs, Bonnie Lockhart, Jean Weir and co., Alf Gumb and Theirs, the Five Musical Girls 23-28; drew fine patronage.

NEWARK.—AUDITORIUM: Little Shepherd of the Hills Dec. 23 pleased two capacity houses. Sunbonnet Sue 28. Howe's pictures (return) 29. Field's Minstrels 31. Seven Hours in New York 1. —ORPHEUM: Dwight and Peenle's Colonial Minstrels pleased good houses 23-25. Levitt and Dunsmore in The Woman Next Door 26-28.

YOUNGSTOWN.—GRAND OPERA HOUSE: Grand Opera House Dec. 19-21; fair co.; fair houses. Bernard Day in Dion O'Dare 23, 24; good houses. Bought and Paid For 25; packed houses. —PARK THEATRE: Vaudeville and pictures 23-25; played to full houses. —KING'S: Vaudeville and pictures 23-25; packed houses at all performances.

CIRCLEVILLE.—GRAND OPERA HOUSE: Little Miss Susan Dec. 25. Lyman Howe 27. Office 666 28.

PIQUA.—MAY'S OPERA HOUSE: The Smart Set Dec. 25. Louisiana Lou 26.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE: Margie Austin in Green Stockings Dec. 20, 21; played to big business. Julius Velle in Freckles 23. The Pink Lady 25, 26. Abora English Grand Opera co. in Madame Butterfly, 11 Traylor, Lucia Di Lammermoore 28, 29. —DIXIE: Interstate Vaudeville, with Jane Courthorne and co. in Lucky Jim, Daniels and Conrad, the Four Komers Brothers, Tom Moore and Stasia, and the Nellie. —METROPOLITAN OPERA HOUSE: North Brothers stock co. in Tempest and Sunshine 23-25. —LITKEM: Jack Roseleaf's stock co. played last engagement at Lyric 21 in The Man Who Stood Still. Mr. Roseleaf left for Chicago, where he will reopen in stock. —The Lyric, under the management of George Plummer, will run continuous vaudeville and moving pictures.

OREGON.

PORTLAND.—HEILIG: Paul Rainey's moving pictures played to capacity houses Dec. 21. The Quaker Girl and The Blue Bird 25. —ORPHEUM: Bert Clark and Mabel Hamilton 25; good houses. Will M. Cressy and Blanche Dwyne followed 26. —TRIN: A big deal involving changes in the ownership of the house consumed here between Calvin Heilzig, John W. Considine, and George L. Baker by terms of agreement Sullivan and Considine on behalf of Orpheum Circuit take a ten years' lease on Heilzig Theater. Heilzig as exponent of first-class attractions will move to the Baker Theater, while the Baker stock co. will seek new quarters. Mr. Heilzig announces his move to be temporary as against building of a new theater, which he will occupy in business district.

SALISBURY.—BLIGH: Presented both vaudeville and pictures to excellent patronage. Mr. Bligh is planning a chain of houses similar to the Bligh Theater. These are to be located at Albany, Corvallis, and Eugene. Mr. Bligh has already made arrangements for his house at Albany, having leased ground and plans are out for an up-to-date house of 850 seating capacity. —LOBE: E. C. Davenport opened this magnificent new theater in November. It is an exclusive picture house, having a seating capacity of 850 and doing an excellent business. Mr. Davenport is a popular and capable manager.

PENNSYLVANIA.

SCRANTON.—LYCEUM: The Trail of the Lonesome Pine Dec. 25, 26, with matinee; capacity business. A Rutterly on the Wheel 23, with matinee. The Yale University Dramatic Association in The Fruits of Culture 30. —POLI: The best bill of the season, with The Earl and the Girl, Those Four Entertainers, Max Hart's Six Strangers, Darrell and Conway, Grace Wilson, the Zeraldas, and the De Marcos.

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cyclists, to capacity business.—COLUMBIA: The Girls from Missouri 22-25; business excellent. Zeller's Own co. 26-28; excellent, to good houses. Miner's Americans 30-31. Jards de Paris Girls 2-4.—NEW STAR: Winters, Harris and Fay co. in Oscar and Adolph in Paris 23-25; business good.

WILLIAMSBURG.—LYCOMING: Madame Marcelin Rembrich Dec. 19 to a large and enthusiastic audience. Arthur Chatterton and co. 23-25. Plays: House of a Thousand Candles, Brewster's Millions, The Typhoon, Man of the Hour, Man on the Box, The Squaw Man to fair-sized and appreciative audiences. Trail of Lonesome Pine 2-4.—FAMILY: Specialties and pictures 23-25 to good business.—LYRIC ORPHEUM, GRAND CITY, STAR, and HIPPODROME: Did great business in moving pictures.

LANCASTER.—FULTON: May Robson in The Rejuvenation of Aunt Mary Dec. 25 pleased two large houses. Abora co. in I Trovatore and Madame Butterfly 26 pleased. It Happened in Potsdam 27.—COLONIAL: Don Fulano, Three O'Neil Sisters, The Aldens, Jennings, Jewel and Harlow, and pictures 28-29.—FAMILY: Five Bragons, Perry and Elliott, La Savilla and Felicia, Harry Dore, Shroden and Chapelle, Belle Dixon, and the Savors 23-25.

MEADVILLE.—ACADEMY: Himmelman's Associate Players week Dec. 23-25; pleasing good business. Plays: In the Bishop's Carriage, The Orchard, Back Among the Old Folks, and Lorena Lane, Bunch and Paid For 30.—ITEM: Albert Voss, leading man with Himmelman's Players, was Christmas week house guest of Ben F. Mack, manager of the Academy.

WASHINGTON.—GLOBE: Marie Stock co. Dec. 16-21 pleased good business, entire week in barriers. Bunch Away The White Swan, Belle Bill, One Girl in a Thousand, In the Heart of the Storm, Ishmael, Queen of the White Slaves, Carier of the Last Y, Chicago Stock co. 25-28.

READING.—ACADEMY OF MUSIC: Al. H. Wilson in his new play It Happened in Potsdam Dec. 25; good business at both performances. The Rejuvenation of Aunt Mary 26; business fair.

MEKEESPORT.—WHITE'S NEW: Darlines of Paris Dec. 21; good. Bernard Daly in Dion O'Day 25. Girls from Jordan 28. Altmeyer (Harris and Co.) vaudeville and pictures: good business.

SUNDAY.—CHESTNUT STREET: Vogel's Minstrels Dec. 25; matinee and evening; performance to appreciative audience. Pearl of Holland 25. Trail of the Lonesome Pine 31.

POTTSTOWN.—GRAND OPERA HOUSE: The Pearl of Holland Dec. 25. The Lion and the Mouse 26.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE: A notable event of the season was on view week Dec. 23-25, when William Faversham and an all-star cast presented Julius Caesar to fine houses. Hanky Panky 30-4.—COLONIAL: Bernard Shaw's Man and Superman, with Robert Loraine in the leading role 23-25. Rose Stahl in Maxie Pepper 30-4.—EMPIRE: During Christmas week good houses prevailed. Mr. Barnes of New York 30-4.—WHEATON: The Midnight Riders 23-25, followed by Merry-go-Rounders 30-4.—KEITH'S: Good holiday bill proved a winner. Six American Dancers led, followed by And They Lived Happily Ever After, Love in the Suburbs, Belle Story, Mack and Orin, Kipling's animals and others.—ITEMS: The next few weeks of the Empire Stock season promises to be a period that will appeal to playgoers at large. It is intention of management to present old-time dramas, some of which have long been forgotten. Special scenery and costumes have been provided for, and nothing will be left undone to bring about a revival of the old favorites in a manner quite becoming the original performances.—Mr. Lorenberg was host of annual performance at Keith's for the boys of the Stocktonessett School 24.

NEWPORT.—OPERA HOUSE: Frobie and Rame, Byron and Nelson, Gatchell and Madara, Five Dancers, Eos, and Jack Williams Dec. 23-27.—COLONIAL: Rice and Cady, Rose Gordon and co., Gloran Troupe, Jimmie Rosen and co., Aurelia, Billy Barron 23-25.—BIJOU: Independents 23-25. Large audiences at all houses.

SOUTH CAROLINA.

COLUMBIA.—COLUMBIA: Ida St. Leon in Finishing Fanny (matinee) Dec. 25; good, to two large houses. School Days 26. Henrietta Crossman 28.

TEXAS.

EL PASO.—EL PASO: Madame Sherry played to capacity; good show. Chocolate Soldier pleased 3. K. O. George Evans's Honey Boy Minstrels. May Robson Dec. 16-24. CRAWFORD: Albert Taylor Stock co. 16-21 pleased large crowds. The repertoire was The Player, Across the Great Divide, and Posey.—WIGWAM: Pictures; opened 14 to 3,000 people.—ITEMS: The Hippodrome and Auditorium skating rink, having large crowds. The skating craze has caught El Paso people.—Albert Taylor, of the Albert Taylor Stock co., is in Alabama visiting his relatives during the holidays.

DENISON.—OPERA HOUSE: The Bell Hon Dec. 25. Alma Where Do You Live? 28.—ITEM: P. J. Brennan, who was interloper in Elks' Minstrels 11 and 12, is being boosted by Tebas, Oklahoma, and Tennessee lodges for next Grand Master of the Elks.

GREENVILLE.—KING OPERA HOUSE: Shepherd of the Hills Dec. 21; splendid co.; fair business.

SHERMAN.—OPERA HOUSE: The Shepherd of the Hills Dec. 18; light business; pleased greatly.

TENNESSEE.

CHATTANOOGA.—LYRIC: Everywoman Dec. 25, 26. Freckles 27, 28.—BIJOU: The Isle of Spice pleased good business 16-21. The Sunny Side of Broadway 23-25.

NASHVILLE.—VENDOME: Donald Brian drew well Dec. 17 in The Siren. Miss Hajo in The Spring Maid 25, 26. Everywoman 27, 28. Adelaide Thurston 30. Freckles 1.

KNOXVILLE.—STAUB'S: Two capacity houses were entertained Christmas Day by Freckles.—BIJOU: Isle of Spice pleased good business all week.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: The Heart Breaker Dec. 25, 26 pleased. Margaret Illington in Kindling 30, 31. Paul Gilmore in

The Hovey 1.—BIJOU: Thomas E. Shea and co. in A Man and His Wife. The Belle, Dr. McKay and Mr. Hyde, light business. The Three Twins 30-4.—COLONIAL: Stern Brothers, Baby Jolda, the Five MacLarens, Morrissey and Rich, Selbini and Grovini, and pictures 23-25.—EMPIRE: The Time, the Place and the Girl to the business 23-25.

PETERSBURG.—ACADEMY: Dark Dec. 16-21. Ida St. Leon in Finishing Fanny and Al. H. Wilson in It Happened in Potsdam week 12-16.—LYRIC: Vaudeville and pictures 16-21; business fair.—COCKADE AND VIRGINIAN: Motion pictures 16-21.

WASHINGTON.

SPOKANE.—AUDITORIUM: Spokane's four hundred turned out in large numbers to greet Masterlinck's Blue Bird Dec. 16-19.—EMPIRE: James J. Corbett.—AMERICAN: Henry Hall, new leading man, made his first bow to local audiences in The Greenhouse, and was immediately established favorably. Earl Dwire, of Salt Lake City, also made his first appearance here, taking the part of Louis Sellman. A Man from Home followed.—ITEMS: Harry J. Leland, stage director at the American, has resigned and Manager Carl G. Millman appointed Earl Dwire, of the stock co., in his place.—Mr. Leland will go to Sacramento, Cal., where he will be stage director for the Ed. Raymond Stock co.—For three years Mr. Dwire was with George A. Baker in his stock houses at Portland and Seattle. He also has been with several prominent stars, including Florence Roberts. Recently he spent ten weeks with Oathline Counties in stock at Colonial Theater, Salt Lake.—Employees of the Glen, Casino, Box, and Arcade moving picture theaters were banqueted by managers at Inland Club Christmas night. Mayor Hindley and the city commissioners were present.—The following have been chosen officers of Spokane local, No. 93, International Alliance of Theatrical Stage Employees: Peter L. Carroll, president; Robert Deraux, vice-president; Charles M. Quinn, recording secretary; Fred Thompson, financial secretary and treasurer; James Callahan, servant-at-arms, and Robert Deraux, business agent.

TACOMA.—TACOMA: The Blue Bird Dec. 20, 21 enchanted two good audiences.—PALM-ONIS: After two weeks of darkness, opened for a continuous run 23. C. L. Richards is sole proprietor. Princess Players will occupy stage. A number of the Butler Mitchell co. will be retained. William H. Dille fills the place of character comedian, with Charles Baker continuing as scenic artist. Three of Us 23-25 was followed by The Bachelor.

SEATTLE.—MOORE: Polly of the Circus Dec. 16-21, matinee 18. METROPOLITAN: The Past-Intelligence's Christmas benefit for the poor, in which the Seattle Philharmonic Orchestra and other musical talent took part, was a decided success.—SEATTLE: The Barrier 16-23, matinee 18, 21 and 22; fair business.

WEST VIRGINIA.

FAIRMONT.—GRAND OPERA HOUSE: National Stock co. Dec. 23-25. Plays: Wife in Name, The Girl of the Year, performance. Blame, The Angel of the Trail, The Woman of Mystery, Queen of the White Slaves, and Suzanne River.

WISCONSIN.

RACINE.—RACINE: Jack Bonney Benoitro co. presented The Bachelor Girl, The Man from Wyoming, Love and Politics, The Peacemaker, The Tenderfoot, The Girl from New York, A Father's Sin, The Derby Winner, vaudeville between acts Dec. 21-25. Lyman Howe's moving pictures of travel 30.—BIJOU: Wisconsin Mandolin and Glee Club of forty-five members 27.

CANADA.

MONTREAL. P. G.—HIS MAJESTY'S: Christmas week big grand opera co. presented Rosini's Barbe of Seville's Prayers, performance. Madame Butterfly and Cavalleria Rusticana followed.—PRINCESS: Lewis Walker, in The Marriage of Convenience proved an attractive bill at the Princess. Annie Rushen 30-4.—ORPHEUM: Good holiday bill included John E. Henshaw and Grace Avery in Strangers in a Strange Flat, Musical Gordon Highlanders, the Gee Jays, May Cox, the Woods Trio, Kramer and Morton, Trorollo, and the Farber Sisters.—GAYETY: Great White Way Girls provide a good entertainment.—ROYAL: The Moulin Rouge Burlesquers, featuring Mile. Alda, the Girl in Pink.—ITEM: The Francis, Scala, and Lyric present good bills of vaudeville and moving pictures.

CALGARY, ALTA.—SHERMAN GRAND: Holbrook Blinn in A Romance of the Underworld Dec. 16-18 delighted good houses. Orpheum Vaudeville, Mr. Langtry in The Test and Loto, The Indian Headliners, Barry and Wolford, Gordon Brothers, Ross La Rocca, Work and Play, and Lewis Stone; satisfactory bill; capacity: 10-21.—EMPIRE: Pantages's Vaudeville, the Russian Grand Troupe, Headwaters Five, Cameron and O'Connor, Cliff, Sean and co., Eliza Gardner, and the Mardo Pato; bill of exceptional merit; capacity.—LYRIC: The Toronto Stock co. in The Parish Priest pleased good business; Miss Aylesworth, Frank Bonardus, and Messrs. Hearn, Sheehan, Hooker, and Cook very good.

VICTORIA, B. C.—VICTORIA: Holbrook Blinn in Romance of the Underworld Dec. 25. Amateur co. in House That Jack Built and Valaska Suratt in Kiss Waltz.—PRINCESS: Williams Stock co. in What Every Woman Knows.

ST. JOHN, N. B.—OPERA HOUSE: The Halifax Academy Stock, led by Sidney Toler and Francis McGilgan, Dec. 23. Polla 25. Juveniles 30.—ITEM: Business continues good at six local picture houses.

NEW MUSICAL ROMANCE IN INDIANAPOLIS

INDIANAPOLIS (Social).—Frivolous Geraldine, a musical romance in two acts, music by Joseph E. Howard and Herbert P. Stothard, book and lyrics by Theodore Stempel, Jr., of this city, produced by Joseph E. Howard, which was to have its premiere at Columbus, O., 16, was given for the first time at English's 19-21. The music, which is very tuneful and pretty and delightfully sung by Leslie Gaze, Jack Gardner, and Mabel McCane in the leading roles, was by far the most entertaining and pleasing feature of the entertainment. The book, which told a rambling story hard to follow, was of little consequence. The last performance Saturday night was given after a number of changes had been made and was well received, especially the melodious songs, chief among them being "The Cello Fellow," the hit of the evening, sung by

HUNTER BALTIMORE RYE

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Jack Gardner. The able company included Sherman Wade, Nita Allen, a hit in an eccentric role; Charles Compton, George Fox, Knute Erickson, Leona Stephens, and Al. Anderson.

Gypsy Love, seen here for the first time, opened to a large audience 23-25, and received enthusiastic reception. Phyllis Parington and Arthur Albro merit the highest praise. Countess Coquette, with Knox Wilson, 26. Al. G. Field's Minstrels 27, 28. The Little Millionaire 29-1. Robert Mantel opened a week's engagement at the Shubert Murat 21-25 in Julius Caesar before a large audience. James T. Powers in Two Little Brides 30-1.

Mutt and Jeff presented at the Park 16-21, proved popular attractions, and also made a new record for attendance. The White Slave, played its annual engagement of many seasons at this house, 23-25. The Divorce Question followed.

Woman Against Woman was the Christmas week attraction of the Holden Players at the Colonial. The Call of the Woods 30-4. Julius Steiner in Justice, Franklin, Miss Ruesner, cellist; Kate, Elinore, and Sam Williams and Combs and Aldwell were the attractive and best liked features of Keith's bill 21-25.

A banquet and Christmas party was tendered members of The Grover Love company at Eng- lish's at close of performance 24 by Eugene Schuts, manager of the company. The setting of the stage was typical of Christmas, banquet tables which extended across the stage. Music was furnished by house orchestra, and gifts were distributed while courses were being served. Among these were large candy canes presented to Mr. Schuts and Mr. Lavine, stage-manager of the company. FRANK KIRKWOOD.

REFLECTIONS.

The Western Bunt Pulls the Strings company have refused to appear at Sunday performances on their tour.

The name of Will T. Hodge's new play is The People Are Coming, by Bayard Veiller. Ottala NeSmith is playing in The Question, under Walter Bradford's management.

Hilliard Wight has organized a company of players to present Hamlet in the middle Western States.

Several new productions are now on the road under the management of Primrose and McGillan. Mr. McGillan was formerly director with the United Play company.

Edward J. Ader, the Chicago theatrical lawyer, was suddenly called to Stevens Point, Wis., which resulted in an attachment suit being instituted against Jack Parsons, proprietor of the Manhattan Theater company, for salary due Miss Theresa Martin, amounting to \$258. On account of the attachment the show was forced to close.

Leonard Shepherd, last seen here as the Marquis of Steyne, in Becky Sharp, with Mrs. Fliske, two seasons ago, is directing a company of The Comedy of Errors, and She Stoops to Conquer, for Ben Graet this season.

Sidney Booth, who has been posing for moving pictures with the Edison Company, owing to stagnation in his regular calling, is back in this field under the Lieblers.

Julius Nella has been engaged to play the title role in the Western company of Freckles.

In consequence of the nervous breakdown of Mrs. Coburn the Coburn Players have temporarily closed their season.

George Backus, who recently closed an engagement with the Coming Home to Coast company, has been engaged by Klaw and Erlanger for an important part in Primrose, the play in which Elsie Ferguson is to be starred. It will go on the road for a few weeks, when it opens in New York for a run. Mr. Backus will play the part of the father.

Harry H. Foreman closed with The Gamblers in Toledo Nov. 2, and was especially engaged to open with Way Down East a week later, playing the Professor, a part he originated fourteen years ago and played for five consecutive seasons.

Joseph M. Gaites is to produce a musical comedy entitled The Purple Road, by Fred De Grassac and Victor Hollander.

The Winsome Widow has been withdrawn only for a brief period. When re-organized the company will open in Philadelphia.

The combining of the Vera Violetta and Whirl of Society casts left Arthur Stanford idle.

Eileen Cosgriff is playing Lovey Mary, on tour with Mrs. Wiggs of the Cabbage Patch.

First of the Irish-American productions which Mr. Henry W. Savage has arranged for his season's novelty will be a play called "Top o' the Mornin'." by Miss Anne Caldwell. The production will be made about the first of the year.

Fred Thompson has been transferred from management of Proctor's Elisabeth, N. J. Theater to his Twenty-third Street House in this city, and Charles Haag has succeeded him in Elisabeth.

A. H. Woods has engaged John Sharkey to play Captain Herbert Cary, with William Farnum in The Littlest Rebel.

J. E. Williams, for twenty-seven years manager of the Plumb Opera House, at Streator, Ill., retired from its management on Nov. 22. Robert E. Levy, the Chicago manager, has leased the house and will continue to operate it as a place of theatrical amusement.

Marie Mitchell, known professionally as Mary Land, leading woman with Wagenhals and Kemper's Seven Days, has been granted a divorce from Howard M. Mitchell, leading man with the Lubin Picture Company.

Manager Hamilton, of the Orpheum Theater has severed his connection with that house and has returned, with his wife, who was the aeroplane girl at Chester Park last summer, to Chicago.

Manager Sylvester Z. Poll, preparatory to consummating elaborate plans for improvements and additions to his Hartford theater has acquired valuable property in that city.

Maxine Elliot, at a recent Christmas pantomime ball in London, a decidedly swell affair, according to reports, was attired in Turkish habiliments, representing one of Bluebeard's wives, and is described as a figure of statuesque beauty.

A daughter was born to Mr. and Mrs. Wilfred Roger (Bessy Bacon), at Mountain View, Cal.

Peter Raymond is in his second season with the David Belasco's Woman company.

Frank B. Hersome and Wayne Lyter are with Franklin Gale, in The Cleverness of Kitty, by Crane Wilbur.

Eda Von Luke, the well-known leading woman, has been engaged by Joseph Gaites for a prominent role in Our Wives.

Percy Haswell, who has just returned from abroad, has been booked by Alf. T. Wilton for a tour of the B. F. Keith theaters and other houses booked by the United Booking Office. She opened December 30 at the Maryland Theater, Baltimore, presenting her one-act playlet, Master Wills Players, by Allen Fawcett. Miss Haswell will be supported by Regan Hughston and Alfred Hudson, and is under the personal direction of Lee Grove.

Mr. and Mrs. Wm. H. Barwald (Marcella Forrester) have been engaged as principals in the support of Nance O'Neill, opening last month in Portland, Me., in Magda. Fires of St. John and The Jewess.

Irene Oshier, the leading woman in the Northampton (Mass.) Stock company, made her final appearance there on Saturday evening, Dec. 9, at the Academy of Music. Leah Winslow took Miss Oshier's place, appearing for the first time in Northampton, in The White Sister.

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THE PUBLICITY MEN



If Harry Lauder really desired to play Hamlet, as has recently been announced, he certainly found a ready response to his desires. Following is a copy of a letter sent by John E. Kellard's manager to the Scotch comedian:

"Greetings:
"The public press brings to my knowledge your desire to play Hamlet. I could not conceive a more honorable desire in your histrionic career. It would be considerable pleasure for me to assist and further you in this pursuit, and I take pleasure in offering to you the use of the Garden Theater and the distinguished cast, consisting of Theodore Roberts, Charles Stevenson, Amelia Gardner and Edward Mackay, and the entire John E. Kellard production for a performance with yourself in the title role.

"I trust that this distinguished performance will be possible during your present engagement."

Now what we want to know is whether this is a publicity "stunt" on the part of Mr. Kellard's manager or on the part of Mr. Lauder's. Why the daily papers should take this note as a contribution to the gale of nations when the announcement that William Collier was to play Bob Acres was received in all seriousness is a puzzle. So far as the fact of either performance really taking place is concerned, it looks like six of one and a half dozen of the other.

So many people have asked me who is the advance man for Robert Hilliard that, for their benefit, I am printing this note: E. D. Price, one of the oldest, best known and best liked of New York theatrical men, is doing the publicity work for The Argyle Case. One can find him almost any morning in the Klaw and Erlanger offices discussing the merits of his show with J. Clarence Hyde.

Harry F. Fulton, for a long time associated with Charles Dillingham, is now press agent for Eva, which opened last Monday evening at the New Amsterdam. Meanwhile, H. D. Kline is smiling beatifically as he watches the long line of ticket purchasers daily forming before the box-office window at the Globe.

Charles A. Shelor, recently at the head of the American Press Service Bureau in the Gaiety Theater Building, was operated upon last Friday. Intestinal trouble, involving the appendix, a result of long residence in the tropics, is the diagnosis. Mr. Shelor spent several years in the Philippines both as soldier and war correspondent, and it was in those islands he laid the foundation for his present illness. He is a well-known figure on Broadway—may we soon see him back there.

Ben Dodson left Decatur, Ill., on December 22 to take the position of advance man with the Military Girl Company.

How favorably Mrs. Flske in The High Road was received is not realized until one reads the reviews gathered together in the big folder issued from the office of Harrison Grey Flske. Practically all the New York papers adjudged it a "hit."

DEATH OF KATE SANFORD WYLIE.

Once Popular Actress Stricken Shortly Before Christmas at Her Home.

Kate Sanford Wylie, in private life Mrs. Clara Pemberton (Marshall), wife of William Allan Wylie, died suddenly at her home, in Milford, Mass., on December 18, at the age of 55 years, 6 months and 23 days, having been born in Philadelphia, May 21, 1857.

Mrs. Wylie died in the arms of her husband. Her fame spread broadcast over the land. She was educated for the stage by her parents, George and Martha (Russell) Marshall. It was on the stage that she met William Wylie, and was married to him August 7, 1877, in Grace Chapel, this city.

While Mrs. Wylie has played many di-

versified characters, she was, during her last years on the stage, more especially identified with the part of Aunt Dorky in Under Southern Skies.

About five years ago she was stricken, while on the stage, in Cairo, Ill., on Christmas Eve. Since that time she has been in feeble health, and for the first three years following her retirement lived with her husband in Bellingham. Two years ago, Mr. and Mrs. Wylie came to Milford to live, and have since made their home there, where Mr. Wylie is established in business, and very popular, having run as candidate for the State Senate on the Bull-Moose ticket in the late election.

SHAKESPEARE'S PALL-BEARER.

Editor DRAMATIC MIRROR:
SIR.—Referring to "Shakespeare's Pall-bearer," paragraphed in your last issue, am sorry to say that the whole thing—name of the "Pallbearer," epitaph, poetry, even the name of the Fredericksburg newspaper in which the poem was printed—are pure fakes.

There is a detailed story of the origin (so far as traceable) of the fake, and of the various efforts to run it to ground, in *New Shakespeareans*, Vol. IV (1906, page 8), also two drawings of a very old stone on Willow Grove Farm, about ten miles from Fredericksburg, upon which, according to a local authority, there was, in 1861, this inscription:

Here lies interred
the body of Edmund
Heider, practitioner in
Physick and Chyrurgery,
of Bonn Bedounde
shire, obit March 11
1618

But even this epitaph had disappeared in 1885.

The writer of the article, Dr. Appleton Morgan (who is writing of Shakespeare hoaxes in general), says that the poetry was written by "F. W. Loring" (but whether this is a pseudonym or not does not appear), and he finally disposes of the matter by citing the testimony of the late Dr. Moncure D. Conway, who, being a native of Fredericksburg, was able to not only dispose of the fake, but find what is no doubt the actual stone which gave the fake its origin.

Only as it appears, the name "Shakespeare," or the statement about the late lamented Edmund Heider having been Shakespeare's or anybody else's "Pall-bearer," are pure invention.

Respectfully,
WM. RAYNOLDS.

309 West 27th Street,
December 12.

IN AND ABOUT JERSEY CITY.

New Stock Company Gives "Little Lord Fauntleroy"—Bayonne's Pleasure House.

JERSEY CITY, N. J. (Special).—Mutt and Jeff was a strong attraction at the Majestic Theater, 23-25; drew large houses and proved to be a capital holiday offering. Al H. Wilson, in It Happened in Potsdam, 30-4.

Little Lord Fauntleroy proved to be a wise selection for a holiday offering at the Orpheum Theater, 23-28, when the new stock company appeared to very good advantage. Charles Dingle, the new leading man, made his first appearance with the company as the old earl, and he made a favorable impression. He was in fine shape, and seemed to relish his work. Dorothy Shoemaker was excellent as Dearest, and Little Evelyn Wright in the name part was fine. She caught the audience at the start. Bernard McGowan as Hobbs, George McEntee as Higgins, Henry Humphreys as Horisham, Ammetta Roche as Mina, Fred Boland as the bootblack, Maude Eberne as Mary, Harry Hodges, Frank Peck and William Davis all rendered good aid. The staging was good. The Belle of New York, 30-Jan. 4.

The Outlaw's Christmas packed the Academy of Music, 23-28, when the Academy Stock Company did very good work. The play was apropos of the season, and all the favorites went to work with a vim. The parts were well played, especially Ben Taggart as Jack Poster, Mary Louise Malloy as Kate, little Helen Mark as Ruby, Ben Brown and Mary Williams. The comedy was well taken care of by G. Fred Wagner and Polly Holmes. Good motion pictures between the acts relieve the necessary waits. Tony, the Bootblack, 30-Jan. 4.

The Monticello offered a very strong bill, 23-28, to excellent business. The programme contains the Four American Beauties, a fine act; Heiny Kids, Engel and Ricano, the Jimmy O'Brien Trio, the Great Hallet, the Five Melody Boys, Deas, Reed and Deas, Saoma and Company, the Two C's and the Myrtle Sisters.

Keith's and the Bon Ton supplied the vaudeville and pictures for the lower section of the city. Business at both houses immense.

In Bayonne: The Broadway offered The Fatal Wedding, 23-25, to very good

patronage. Alma, Where Do You Live? 26-28.

Manager Bert Howard offered a good bill at the Opera House, 23-28, with Wilkin and Merrick, Nichols and Croit Sisters, Willis Twine, John and Mae Burke, and Lynch and Teller.

The new Lyceum opened 23, and business has continued fine. It is a very handsome house, with all up-to-date improvements. The bill of vaudeville and pictures was a good one.

A bill de luxe was given at the Hudson Theater, Union Hill, 23-28, to large business. The bill offered Arcadia, the Eight English Roses, Kara Kendall, Jr., Terry and Company, Gilday and Ashton, Jennings and Wilson, Dunn and Hughes, and the Lozano Troupe of Wire Walkers.

WALTER C. SMITH.

PLAYS IN NEWARK.

NEWARK, N. J. (Special).—May Irwin, whom we have not seen for several seasons, gave her initial performance of Widow by Proxy at the Newark, 23-28. She was most cordially received and the play was enjoyed.

A Butterfly on the Wheel was presented at the Shubert, 23-28, with an excellent cast. William Faversham in Julius Caesar follows.

The Payton Stock company's revival of Old Heidelberg at the Orpheum Theater was a credit to the players. The performances and the scenic investiture was far better and more effective than when the play was given here last year. Following, Forty-five Minutes from Broadway.

A splendid programme at Proctor's, 23-28. The Telephone Girls as headliners.

The Jardin de Paris Girls company gave a lively entertainment at Miner's, 23-28. Lidia Jospy's singing was commendable. Headed by Frank Finney, the Trocadero company, in The Three Dukes, gave a lively entertainment at the Gayety, 23-28. Mr. Finney was ably supported.

The Quaker Girl, with Miss Ina Claire and Percival Knight in the leading roles, 16-21. Nellie McHenry was in the cast; also May Vokes, Mabel Gay and others.

Corse Payton Stock company presented East Lynne. A newcomer to the Payton forces is Dorothy Simon, (niece of Mabel Estelle).

Horace Wright and Rene Dietrich headed bill at Proctor's, 21. Others were Wilfred Clarke company, Hayes and Alpoint, Harry Van Fossen, Lancton-Lucier Company, and John Geiger, Delmar and Delmar, Campbell and Brady, Bandy and Fields.

Doctor Jekyll and Mr. Hyde, by the Theater Melodramatic company, at Jacob's. GEO. S. AFFLEGATE.

FAVORITES IN DENVER SOCIETY.

Blanche Walsh Catches the Playgoers, and Exclusive Playgoers Catch Amelia Bingham.

DENVER (Special).—A coming treat was offered at the Broadway Dec. 23-28, when a company direct from the metropolis presented for the first time in the West, and for their own first performance also Broadway Jones. It proved to be a decidedly interesting play, well acted, well mounted, and pleased a fine audience the opening night. Dustin Farnum in The Littlest Rebel Dec. 30-Jan. 5.

The Taber harbored that bewitching, fascinating opera, Madame Sherry, Dec. 23-28. The demand for seats was so great that four matinees were given. Let us hope to again see this pleasing musical combination.

At the Orpheum Dec. 23-29 Blanche Walsh was the headliner, and would have been even though not so advertised on the bill. Denver is grateful to the management for bringing this season so many players of Miss Walsh's caliber to amuse and instruct them. The sketch, My Loved One, was painfully intense. Howard got away with a ventriloquist act of merit and Herbert's canines closed a splendid holiday bill.

The Kale Gies and Mandolin Clubs held as a social visit Dec. 25, when they appeared in a delightful programme of considerable merit at Central Presbyterian Church. They were entertained in the afternoon at a luncheon and dance at the Country Club by Mr. and Mrs. Lawrence Phillips, and after the performance at the University Club. They also sang during the afternoon at the Auditorium as a part of an entertainment given by the Denver Post to their newsmen and their juvenile friends. The main offering was Little Lord Fauntleroy, with a cast of child actors trained by Mrs. Margaret Feeley-Gavallo, mother of Maude Feeley and wife of Raffaele Gavallo, leader of Denver Symphony Orchestra.

Mrs. Thomas Richards, soprano soloist, so well known in Denver, insists that she will press her suit against Lois Glaser for alienation of Mr. Richards's affections. I am resolved to bring Miss Glaser to justice," she remarked in a recent interview.

Amelia Bingham and her husband, Lloyd Bingham, remained in Denver until Christmas eve, in order to enjoy the gracious hospitality of their friends. Dr. and Mrs. John Kiser and Rose Kiser, who entertained them royally at Emma Campbell made her initial bow to guests of honor departed for Kansas City, to continue their work over the Orpheum circuit.

On Saturday evening, Dec. 21, Miss Bingham presented for first time a condensed version of Joan of Arc which was very impressive. During Alice Nowell made her debut with that her star in town Miss Bingham was the recipient of many courtesies and attentions, including a reception Monday afternoon, Dec. 23, at the Women's Club by the ladies. She herself gave a delightfully appointed luncheon to a few Gray, Harold Claremont, Thaddeus Gray. We are all anxiously awaiting the return of Commissioner George Greel and his bride, Blanche Bennett and other members of the organization who will take up their residence in one of the beautiful suburban sections of town.

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MERRY WEEK IN BROOKLYN.

BROOKLYN, N. Y. (Special).—Ready Money, with the original cast, made its initial bow to Brooklyn theatregoers at the Majestic Theater, 23-28.

Passers-By, with Charles Cherry in the stellar role, proved to be an excellent Christmas week attraction at Teller's Broadway Theater.

May Ward, the Dresden doll, was billed as the feature attraction at the DeKalb Theater. Eugene Powers and Company, Jean Valjean, The Boy Scout and the Grenwald Musical Trio were classed among the best entertainers.

It was Kate Woods Flske week at the Gotham Theater. Her portrayal of the title role in Mrs. Wiggs of the Cabbage Patch was a real treat for the Gotham patrons.

Green Stockings afforded Mabel Montgomery several splendid opportunities at the Crescent Theater. Her interpretation of the title role was exceptionally pleasing. A truly rural atmosphere was created under direction of Harry McKee at Greenpoint Theater, the holiday offering being Mary Jane's Pa. Robert Glickler was seen in the Henry E. Dixie role, while Minna Phillips portrayed Portia. Little Florence Perret was cast in the part of Mary Jane. Emma Campbell made her initial bow to the Greenpoint patrons in the role of Miss Faxon.

The Cow Puncher was revived at the Grand Opera House as a holiday attraction. During Alice Nowell made her debut with that her star in town Miss Bingham was the recipient of many courtesies and attentions, including a reception Monday afternoon, Dec. 23, at the Women's Club by the ladies. She herself gave a delightfully appointed luncheon to a few Gray, Harold Claremont, Thaddeus Gray. We are all anxiously awaiting the return of Commissioner George Greel and his bride, Blanche Bennett and other members of the organization who will take up their residence in one of the beautiful suburban sections of town.

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HAPPY HOOGLAN (Gus Hill): Chicago, Ill., 23-Jan. 18.
HEART BREAKERS (Mort H. Singer): Knoxville, Tenn., 1. Chattanooga 2. New Decatur, Ala. 3. Columbia, Tenn. 4. Nashville, 6. 7. HITCHCOCK, RAYMOND (Cohan and Harris): Boston, Mass., 30-Jan. 11.
HOFFMANN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—Indefinite.
KATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—Indefinite.
KNIGHT AND BEYER'S MUSICAL COMEDY (George Hehn): Grand Rapids, Mich., Dec. 1—Indefinite.
KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.
LAMBARDI GRAND OPERA: Los Angeles, Cal., Dec. 22-Jan. 18.
LEWIS, DAVE (Howland and Clifford): Toronto, Can., 30-Jan. 4. Rochester, N. Y., 6-8. Syracuse 9-11. Providence, R. I., 13-15.
LITTLE BOY BLUE (Henry W. Savage): Philadelphia, Pa., 23-Jan. 18.
LITTLE MILLIONAIRE (Cohan and Harris): Indianapolis, Ind., 30-Jan. 1. Louisville, Ky., 2-4. Decatur, Ill., 9.
LOUISIANA LOU (Harry Askin): Colorado Springs, Colo., 13.
LOUISIANA LOU (Harry Askin): Columbus, O., 30-Jan. 1.
MACDONALD, CHRISTIE (Werba and Luescher): Philadelphia, Pa., 23-Jan. 4. Brooklyn, N. Y., 6-18.
MADAME SHERRY (Messrs. Woods, Frase and Lederer): Toledo, Ohio, 8.
MADAME SHERRY (Messrs. Woods, Frase and Lederer): Louisville, Ky., 6-11.
MERRY COUNTERS (Messrs. Shubert): Brooklyn, N. Y., 30-Jan. 4.
MERRY WIDOW (Henry W. Savage): Washington, D. C., 1-4. Richmond, Va., 6. 7. New York News 8. Norfolk 9. Raleigh, N. C., 10. Durham 11. Wilmington 12. Fayetteville 13.
MERRY WIDOW (Henry W. Savage): Bloomington, Pa., 1. Freeport 2. Altoona 3. McKeesport 4. Conneville 5. Fairmont, Va., 10. Parkersburg 11. Cambridge, O., 13. New Philadelphia 14.
METROPOLITAN GRAND OPERA (Gullit-Casazza): New York city Nov. 11—Indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Toledo, O., 29-Jan. 4. Ft. Wayne, Ind., 6.
MODERN EVE (Mort H. Singer): Oakland, Cal., 29-Jan. 4. San Jose 2. Marysville 3. Portland, Ore., 8-11. Seattle, Wash., 12-18.
MODERN EVE (Mort H. Singer): Toledo, O., 31-Jan. 1. Akron 2. Newark 3.
MONTGOMERY, STONE AND ELISE JANIS (Charles Dillman): New York city Oct. 23—Indefinite.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Jan. 20.
MUTT AND JEFF (Co. A: Gus Hill): Denver, Colo., 29-Jan. 4. Laramie, Wyo., 9.
MUTT AND JEFF (Co. B: Gus Hill): Louisville, Ky., 29-Jan. 4.
MUTT AND JEFF (Co. D: Gus Hill): Springfield, Mass., 30-Jan. 1. Dover, N. H., 7.
MUTT AND JEFF (Co. F: Gus Hill): Adrian, Mich., 1.
NAUGHTY MARIETTA (Arthur Hammerstein): Spokane, Wash., 5.
OH! OH! DE PHILIP (Klaw and Branner): New York city Sept. 30—Indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Pittsburgh, Pa., 30-Jan. 4. Norcross, Ga., 2. Pearl of Holland (F. Norcross): Kane, Pa., 1. Ridgeville, N. C., 4. Tusculum 4. Indiana 5. Puntauken 6. Kittanning 7. Johnstown 11. Altoona 13. Vandergrift 14.
PINK LADY (Klaw and Branner): Memphis, Tenn., 30-Jan. 1.
PINK LADY (Klaw and Branner): Chicago, Ill., 30-Jan. 11.
POLAND'S JUVENILE OPERA: St. John, N. H., 30-Jan. 4.
POWELL, JAMES T. (Messrs. Shubert): Indianapolis, Ind., 30-Jan. 1. Louisville, Ky., 2-4. Kansas City, Mo., 6-11.
PRINCE OF PILSEN (Henry W. Savage): Charlotte, N. C., 30-Jan. 1. Greenville, S. C., 2. Spartanburg 3. Asheville, N. C., 4. Columbia, S. C., 5. Charleston 7. Savannah, Ga., 8. Augusta 9. Atlanta 10. 11. Albany 15. Columbus 14.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Philadelphia, Pa., 23-Jan. 18.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Seattle, Wash., 30-Jan. 4. Tacoma 5. 6. Victoria, B. C., Can., 7. Vancouver 9-11. Beltsville, Wash., 13. Everett 14.
RED FETTER (Messrs. Shubert): New York city Nov. 18-Jan. 4.
RED ROSE (John C. Fisher): Salt Lake City, U. S., 30-Jan. 1. Laramie, Wyo., 3. Colorado Springs, Colo., 10. 11.
RING, BLANCHE (Frederick McKay): Dubuque, Ia., 1. Milwaukee, Wis., 2-4. St. Paul, Minn., 5-8. Minneapolis 9-11. Duluth 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

SUNNY SOUTH (J. C. Rockwell): Rodney, Ont., Can., 1. West Lorne 2. Dutton 3. Tilbury 4. Leamington 5. Kingsville 6. Amherstburg 7. Essex 8. Fenton, Mich., 11. Dawson 12.
SWEETEST GIRL IN PARIS (Wm. Kilroy): Decatur, Ill., 4.
THREE TWINS (Philip H. Niven): Richmond, Va., 30-Jan. 4. Atlanta, Ga., 6-11. New Orleans, La., 13-18.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—Indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 21—Indefinite.
VAN, BILLY B. (Stair and Havlin): Cincinnati, O., 29-Jan. 4. Indianapolis, Ind., 6-11. Chicago, Ill., 12-Feb. 8.
WARD AND VORER (Stair and Nicolai): Philadelphia, Pa., 30-Jan. 4. Norfolk, Va., 6-11. Richmond 12-18.
WERER AND FIELDS: New York city Nov. 21—Indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Nov. 20—Indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21-Jan. 4. Boston, Mass., 6—Indefinite.
MINSTRELS.
BIG CITY (John W. Vogel): Rome, N. Y., 1. Ilion 2. St. Johnsville 3. Gloversville 4. Johnstown 5.
DEMONS, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.
FIELD, AL. G. (Edward Conard): Wheeling, W. Va., Jan. 1. East Liverpool, O., 2. Johnstown, Pa., 3. Altoona 4. Cumberland, Md., 6. Huntington, Pa., 7. Harrisburg 8. Reading 9. Easton 10. Plainfield, N. J., 11. Wilmington, Del., 14.
O'BRIEN, NEIL: Schenectady, N. Y., 4.
PRIMROSE AND DOCKSTADER (Earl Burgess): St. Louis, Mo., 22-Jan. 4. Altoon, Ill., 5.
BURLESQUE-EASTERN WHEEL.
AL. REEVES': New York city 23-Jan. 4. Bridgeport, Conn., 9-11. Providence, R. I., 13-15.
AMERICAN BEAUTIES (Ed. E. Daley): Boston, Mass., 30-Jan. 4. Springfield 6-8. Albany, N. Y., 9-11.
BEAUTY, YOUTH AND FOLLY (W. Y. Jensen): New York city 30-Jan. 11.
BREHAN (Jack Singer): Springfield, Mass., 30-Jan. 1. Albany, N. Y., 2-4. Brooklyn, 6-11.
BEN WELCH'S (Jacob Lieberman): Buffalo, N. Y., 30-Jan. 4. Rochester 6-11.
BON TONS (James J. Pitts): Pittsburgh, Pa., 30-Jan. 4. Cleveland, O., 6-11.
BOWERY (Geo. H. Harris): Baltimore, Md., 30-Jan. 4. Washington, D. C., 6-11.
COLLEGE GIRLS (Max Spiegel): New York city 30-Jan. 4. Paterson, N. J., 6-8. Hoboken 9-11.
COLUMBIA (Frank Burns): Paterson, N. J., 30-Jan. 1. Hoboken 2-4. Philadelphia, Pa., 6-11.
CRACKER JACKS (Bob Manchester): Cleveland, O., 30-Jan. 4. Toledo 6-11.
DAZZLERS (Chas. B. Arnold): Louisville, Ky., 30-Jan. 4. St. Louis, Mo., 6-11.
DINKENS STOCK (Sol. Meyers): New Orleans, La., Indefinite.
DELAVALLE (Dave Marion): Toledo, O., 30-Jan. 4. Chicago, Ill., 6-11.
GAIETY GIRLS: Omaha, Neb., 30-Jan. 4.
GAY MASQUEADERS (M. Messing): Washington, D. C., 30-Jan. 4. Pittsburgh, Pa., 6-11.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Albany, N. Y., 30-Jan. 1. Worcester, Mass., 2-4. Boston 6-11.
GIRLS FROM HAPPYLAND (Lou Hartig): Syracuse, N. Y., 30-Jan. 1. Utica, 2-4. Montreal, Can., 6-11.
GOLDEN CROOKS (James Fulton): Chicago, Ill., 29-Jan. 4. Cincinnati, O., 6-11.
HARRY L. ASTING: Montreal, Can., 30-Jan. 1. Albany, N. Y., 6-8. Worcester, Mass., 9-11.
JOLLY FOLLIES (A. Rich): St. Louis, Mo., 30-Jan. 4. Kansas City 6-11.
KNICKERBOCKERS (John Noble): Newark, N. J., 30-Jan. 4. Philadelphia, Pa., 6-11.
LOVE MAKERS (Sam Howe): Hoboken, N. J., 30-Jan. 1. Paterson 2-4. Newark 6-11.
MERRY GO-ROUNDERS (Lester Bratton Co.): Providence, R. I., 30-Jan. 4. Boston, Mass., 6-11.
MERRY WHIRL (Louis Epstein): Rochester, N. Y., 30-Jan. 4. Syracuse 6-8. Utica 6-11.
MIDNIGHT MAIDENS (W. S. Clark): Boston, Mass., 30-Jan. 4. New York city 6-11.
MOLLIE WILLIAMS (John Conard): Cincinnati, O., 30-Jan. 4. Louisville, Ky., 6-11.
QUEENS OF PARIS (Joseph Howard): Toronto, Can., 30-Jan. 4. Buffalo, N. Y., 6-11.
ROBINSON'S GRUBBER GIRLS (Sam Robinson): Brooklyn, N. Y., 30-Jan. 4. Hoboken, N. J., 6-8. Paterson 9-11.
ROSE SYDILL (W. S. Campbell): Brooklyn, N. Y., 30-Jan. 4. New York city 6-11.
RUNAWAY GIRLS (Peter S. Clark): Bridgeport, Conn., 30-Jan. 4. Detroit, Mich., 6-11.
SOCIAL MAIDS (Robt. Cohn): Detroit, Mich., 30-Jan. 4. Toronto, Can., 6-11.
STAR AND GARTER (Dave Ross): New York city Jan. 4. Brooklyn, N. Y., 6-11.
TAXI GIRLS (Louis Hartig): Chicago, Ill., 30-Jan. 4. Detroit, Mich., 6-11.
TROCADEROS (Frank Pierce): Philadelphia, Pa., 30-Jan. 4. Baltimore, Md., 6-11.
WINNING WIDOWS (Jacob Goldenberg): St. Joseph, Mo., 1. Chicago, Ill., 6-11.
WORLD OF PLEASURE (Dave Gordon): Philadelphia, Pa., 30-Jan. 4. New York city 6-18.
BURLESQUE-WESTERN WHEEL.
AMERICAN (Eddie Miner): Scranton, Pa., 30-Jan. 1. Paterson, N. J., 2-4. New York city 6-11.
AUTO GIRLS (Teddy Simonds): St. Paul, Minn., 29-Jan. 4.
BIG REVIEW (Henry P. Dixon): Chicago, Ill., 29-Jan. 4. Detroit, Mich., 6-11.
BOHEMIANS (Al. Lubin): Newark, N. J., 30-Jan. 4. Paterson 6-8. Scranton, Pa., 9-11.
CENTURY GIRLS (Walter Greaves): Brooklyn, N. Y., 30-Jan. 4. New York city 6-11.
CHERRY BLOSSOMS (Max Armstrong): Toronto, Can., 30-Jan. 4. Buffalo, N. Y., 6-11.
DAFFYDILS (Arthur Muller): Boston, Mass., 30-Jan. 1.
DANDY GIRLS (Charles F. Cronwell): Philadelphia, Pa., 30-Jan. 4. Brooklyn, N. Y., 6-11.
DANTE'S DAUGHTERS (Chas. Taylor): Cincinnati, O., 29-Jan. 4. Chicago, Ill., 5-11.
FOLLIES OF THE DAY (Harvey Gerard): New York city 30-Jan. 4. Boston, Mass., 6-18.
GAY WIDOWS (Louis Oberworth): Detroit, Mich., 30-Jan. 4. Toronto, Can., 6-11.
GIRLS FROM JOYLAND (Sam Williams): Cleveland, O., 29-Jan. 4. Cincinnati 6-11.
GIRLS FROM MISSOURI (J. Talbot): New York city 30-Jan. 4. Philadelphia, Pa., 4-11.
GIRLS FROM RENO (James Madison): Washington, D. C., 30-Jan. 4. Allentown, Pa., 6. Reading 7. Harrisburg 8. Altoona 9. Johnstown 10. McKeesport 11.
HIGH LIFE IN BURLESQUE (Chas. Falke): Minneapolis, Minn., 29-Jan. 4. St. Paul 6-11.
JARDIN DE PARIS (Leo Stevens): Paterson,

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BERNHARDT, SARAH. MOTION PICTURES: Winnipeg, Man., Can., 6-11.
GAMBLE, ERNEST. CONCERT PARTY: Orange, Va., 8. Lynchburg 7. Roanoke 8. Richmond 9. Newport News 10. Emporia 11. Washington, N. C., 12. Raleigh 17. Winston-Salem 20.
GENIE, ADELIN: Indianapolis, Ind., 13. Milwaukee, Wis., 18.
GILPIN'S HYPNOTISTS: Eldorado, Kan., 30-Jan. 1. Lyons 2-4.
HENDERSON, HENRY. Bombay, India, 1-31.
KINEMACOLOR PANAMA CANAL AND BALCAN WAR PICTURES: New York city Dec. 30—Indefinite.
KNOWLES, R. G. TRAVEL TALKS (John Graham): Atlantic City, N. J., 6-11. Philadelphia, Pa., 13-18.
LAUDER, HARRY (William Morris): Boston, Mass., 30-Jan. 4. Brooklyn, N. Y., 14-18.
NEWWOODS, HYPNOTISTS: Wellington, New Zealand, Dec. 16—Indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Muskogee, Okla., 1. Ft. Smith, Ark., 2. Little Rock 3. Memphis, Tenn., 4. 5. THURSTON (Jack Jones): Springfield, Ill., 29-Jan. 1. Peoria 2-4. Chicago 5-Feb. 1.



MOTION PICTURES

COMMENT AND SUGGESTION



IT is not difficult to imagine the course of reasoning that prompts an exhibitor to make the outside of his house suggest a particularly unpleasant nightmare, in which sudden death by varied, but invariably violent means predominates. The same spirit has actuated the bombastic showman since the early days of cut-throat melodrama and dime museum freaks. "That kind of stuff gets 'em," is the final answer to all doubtful arguments "and if you haven't got it inside make 'em think you have by brightening up the posters." Hence, in former years, the pictorial depiction of freaks that failed to live up to their alleged photographic representation, also leaps to death that were never leaped except on billboards, and now lurid scenes from pictures that never moved on any screen. The mantle of sensationalism has fallen on the shoulders of the cheap exhibitor, and venerable garment that it is, he is loath to give it up. If the Exhibitors' Association insisted that it was worn threadbare, and disreputable and harmful and various other things, the applause would be generous.

Beyond a doubt many who have gained unjust notions about motion pictures have been influenced more by the flaming posters advertising them than by the pictures themselves. For, as a matter of fact, it is not unusual to encounter a poster that never would be connected with the picture it is supposed to advertise, save for the title they bear in common. If the film contains the suggestion of a thrilling scene, the situation is pounced upon with joy. Then the scene is put through a "yellowing" process that turns out a product fearful and wonderful to behold. It becomes one of many similar creations that paper the entrance ways to inoffensive houses with a jarring clash of vivid colors depicting a conglomerate assortment of ill deeds. Such advertising is a sufficient suggestion to sensitive souls to keep away, which they do, and take it for granted that the pictures are as bad as they are painted, which they are not.

The result of giving a dog a bad name is proverbial, yet here is a case where the dog, generally a harmless



Photo by Otto Sarony Co., N. Y.

ALICE HOLLISTER,

Leading Woman with the Kalem Company in Florida.

creature with some claims to breeding, is made to appear as a fearful animal dangerous for children or even adults to approach. A trip through any of the main streets in the poorer sections of New York, and even some of the better sections, reveals a discouraging number of theater fronts that are worse than eyesores, for they work a positive harm to the efforts that are being made to bring pictures in a fair light before the intelligent public. And in addition to the moral question there is an artistic one that producers might consider in influencing the manner of advertising their products. Much is being said, and truthfully, about the money expended and the art displayed in the making of pictures. The attempt to convince thinking men and women that they may find intelligent entertainment in pictures, is justified, but what person of taste would think of looking for anything artistic behind such grossly inartistic walls? The binding of a book generally takes its tone from the contents, a work of art profits by a suitable setting, and if motion pictures are to be works of art it is high time they were freed from ill treatment at the hands of ignorant sensationalists.

Assemblyman Louis A. Cuvillier of Manhattan has announced his intention of fathering new regulations

for motion picture theaters, one relating to the admission and care of children, the other dealing with the censorship of films. His plan is to admit children under sixteen years of age, without parents or guardians, to set apart certain seats in the theater for their exclusive use and to provide a matron to care for them. The chief trouble with such a regulation is that it would tend to increase the attendance of children at theaters, and the frequent presence of young children at theaters, motion picture, or otherwise, is not desirable. As to his other proposal it should be heartily opposed. Mr. Cuvillier wants a board of censors in each city, town and village, to be appointed or removed by the mayors of cities and towns and the presidents of villages. A division of the censorship is not what is wanted, rather a centering of power in one authoritative body.

During the past few months the daily papers and magazines of a general nature published in New York, have been displaying a keen and unprecedented interest in the motion picture industry. Apparently they have come to realize the high place motion pictures have come to occupy among the amusements in New York, and that there is a public anxious to know more about them. One, and sometimes, two page illustrated articles on different phases of the subject are frequently found in the Sunday editions of such papers as the *Sun*, the *Tribune*, the *Times* and the *American*. All of which goes to show that converts are being made out of the skeptical.

THE FILM MAN.

PICTURES ON OCEAN LINERS.

Motion pictures now are being shown on the French line ocean steamships to the apparent delight of the sea-going public. On the *France*, *Provence* and *Toursaine*, programmes, mainly composed of scenic pictures, find large audiences.



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WILLIAM DUNCAN,

Versatile Player with the Selig Company.



EVELYN SELBIE,

A Popular Member of Essanay's Western Stock Company.

"PHOTOPLAYERS" INCORPORATED

Reel Club Has Become Permanent Organization Under Another Name.

LOS ANGELES, (Special).—The Temporary Reel Club has incorporated and henceforth will be known as The Photoplayers. Committees appointed are proceeding with plans for a permanent home, now that the organization is an official one. The first step for funds will be a Valentine ball and Mardi Gras, Feb. 14, in Shrine auditorium, the largest structure of its kind in the entire West. Later the noted figures of the silent drama will be seen in vaudeville at the auditorium, "Theater Beautiful."

As a hint of the social character of meetings, Lombardi, soloist and maestro, of world-wide fame, "The Great Raymond," and Orpheum artists appeared before the organization at the meeting Saturday evening, last. Other programmes have been just as strong.

George M. Melford, one of those modest managers and directors, who has little to say through the publicity department, has been discovered reeling off a big one of Western character. The Kalem film will prove a special attraction, but I am not allowed to announce the details.

The writer desires to call attention of the film world to the case of "Dad" Paley, again. The aged patient, who has been a sufferer in the hospital since last April, and who has just lost a foot, is in dire circumstances. He was the first man to turn a camera crank in the United States and deserves the recognition won during his years of faithful work. He has a wife of more than seventy years. This is not the call of charity. A brother is in need. Fred Mace, 305 Union Avenue, Los Angeles, is the chairman of a committee on funds. Send yours. Make it \$100 if you can. You never will support a more worthy cause in the name of humanity.

Lillian Russell, the famous actress has arrived to begin her work before the Kinemacolor camera, under special direction of David Miles. Although the organization has many modern buildings on its pretty grounds, a new structure will be erected for the actress.

Salley in Our Alley, is the title of a two-reel drama, put on by the Selig Company under Collin Campbell. It is reported to be a "big" effort.

Flaming red was the color of Thomas H. Ince's "request to report for rehearsal," sent to a host of players and other friends, who attended a watch-night doings, worthy of the invitation. The call board and dance scenario were ingenious and attractive. The crowd "cut back to refreshments," frequently and dissolved at daybreak. Host Ince put this Kay Bee over in great shape.

P. C. Hartigan has been hiding an unsuspected talent. This live Kalem director flared forth as a ring referee a few evenings ago when big Al Palzer, bidder for the heavyweight championship of the world, gave a private exhibition, taking on two men for five furious rounds. Hartigan not only told the scrappers to break, in the tone of a general, but tried to enforce the order—once. His jaw will be better soon.

Editor Durham and Major McGuire are directing at the Western Vitagraph in the two week's absence of manager Rollin S. Sturgeon, who is visiting his parents elsewhere. They are putting on a play by Stanley, the lead.

One of the most beautiful studios of this beautiful country is springing up in the Hollywood section where manager E. V. Taylor, of the Monopol Western Company, is getting into action. Bungalows, extensive stages, dressing rooms, store houses, lattice fences and splendid landscaping are in progress. In the midst of this busy scene Mr. Taylor already is putting on a big, three-reel feature, his first here.



EDNA HAMMETT.

Young Actress Who Appears in Edison Pictures.

Marion Leonard, leading lady of the company, has recovered from a near attack of pneumonia and is playing.

W. E. WING.

VITAGRAPH DISTRIBUTES \$24,000.

The distribution of \$24,000 among the employees of the Vitagraph Company made a very merry Christmas and a happy New Year for them. The employees of the main studios located in Brooklyn, N. Y., received \$14,000, the Paris factory, \$7,000 and the London branch, \$3,000. No one received less than \$5.

In addition to this liberal recognition of services rendered, each employee received a turkey weighing from twelve to twenty pounds. The nucleus of the \$24,000 distributed, was the accumulation, of the employee's fund, which the company deposits every year at the rate of \$1,000 a month in the Nassau National Bank, of New York, which created a total at the end of the year of \$12,115. To this was added further bonuses amounting in all to \$24,000.

Among the employees themselves, there were many exchanges of remembrances. Some of them on their way home were carrying dress suit cases filled with gifts from their associates. The liberality and kindness displayed by the company seemed to be contagious.

KINETOGRAPH PICTURES AGAIN.

Company Soon to Re-enter Field with Regular Releases.

It was definitely announced last week that the Kinetograph Company has obtained a license from the Motion Picture Patents Company and soon will

begin regular releases. The re-entrance of the Kinetograph Company into the motion picture field will mean an important addition to the producers who are turning out high class films.

OHIO CONVENTION PLANS.

One Thousand Exhibitors Are Expected in Columbus Jan. 21 and 22.

Much interest is being shown in the Exhibitors' League convention to be held in Columbus, O., Jan. 21 and 22. It is expected that at least 1,000 exhibitors will attend.

The programme will be as follows: Jan. 21, the convention will be called to order at 1.30 in the Southern Hotel hall and will adjourn at 5 o'clock. It will again meet at 7.30. Pictures, vaudeville and other entertainment will be given until 9, when all will go to the Colonial Theater, for an entertainment arranged by the local committee.

At 10 o'clock Wednesday morning, the convention will meet in executive session and will adjourn promptly at 11.30, and on invitation of Governor J. M. Cox will march in a body to the capital where Governor Cox and his staff will be in waiting to receive them. At 7.30 a banquet will be given in the dining room of the Southern Hotel. Governor Cox, Senator J. B. Foraker, National Attorney, J. J. Lentz, Associated Attorney and several other distinguished speakers will be present. M. A. Neff will act as toastmaster.

If there is any time left after the banquet the National Vice Presidents' Committee will meet; if not, they will meet on the morning of the 23rd and remain in executive session until their business is transacted.

WITH THE FILM MEN.

William W. Hines has joined the staff of Kinemacolor as publicity expert. Mr. Hines has had a long experience in the theatrical field, his last connection having been with Henry W. Savage.

Chester B. Clapp, of Biograph scenario department, left for California last Saturday.

Edward Barry, of Agfa, Ambrosio, Australia and many other interests, has started a kennel of prize bulls. He was proudly showing the first dog to his friends last week. He, the dog, answers to the name of Flam.

Charles Abrams, of Great Northern Features, donated a handsome gold knife to be raffled for by the employees of the Screen Club. He has also donated a handsome pair of diamond cuff buttons to be raffled on New Year's day.

G. M. Anderson, of Essanay, paid a short visit to New York, last week.

E. J. Carrol, of Cheyenne Features, was one of the few lonesome men in New York on Christmas. Mr. Carrol's mother lives in Boston and his wife is in Los Angeles. Thinking his wife might surprise him by dropping in on Christmas he did not go to Boston and as Mrs. Carrol did not come to New York he spent a lonely holiday.

A. B. Carrick has taken the American agency of Roma films, with offices at 145 West 45th Street.

Four and four make nine at the Universal. When Carl Laemmle was asked what the Christmas present would be he said: "Nothing this year, but we will give the boys twice as much next Christmas."

There is a "for rent" sign in the window of the Fourteenth Street offices of Great Northern. As soon as suitable offices can be obtained in the neighborhood of Long Acre Square both Great Northern and Great Northern Features will move. F. J. B.



SELIG'S HOLIDAY OFFERING.
Scene from "A Counterfeit Santa Claus"



SCENE FROM "THE LITTLE MINISTER."
Three-Reel Vitagraph Picture Founded on Barrie Play.



AMENDMENT NOT FAVORED.**Mayor Gaynor Probably Will Veto Censorship Clause in Folks Ordinance.**

Mayor Gaynor will act on the Folks ordinance, relative to motion pictures, some time this week. Judging from his attitude at the public hearing last week, it is expected that he will kill the censorship amendment and approve the measure in its original form.

Alderman Folks advanced the argument that the Board of Aldermen has no power to add to or take from the prescribed duties of the Board of Education. He said the committee appointed by the mayor a year ago to investigate motion pictures recommended practically what he incorporated in his ordinance, and he asked that it be approved without the censorship amendment.

Among those who appeared in favor of the amendment were a number of clergymen and educators.

BALL IN EASTER WEEK.**Screen Club Names Committees in Charge of Entertainment.**

At a recent meeting of the Entertainment Committee of the Screen Club it was decided to hold the Screen Club ball some time during Easter week. A minstrel performance will be given before the dancing. William Robert Daly is chairman of the subcommittee in charge of this part of the entertainment.

These committees have been appointed: Programme—Charles Abrams, William Steiner, Fred J. Heecroft, Joseph Farnham, Wendell P. Milligan.

Printing—Jules Bernstein, chairman; Worthy Butts, J. H. Gerhardt, Herbert Brenon, Charles Abrams.

Publicity—Calder Johnstone, chairman; George F. Blaisdell, Harry R. Haver, George W. Terwilliger, Charles Abrams, Hugh Hoffman, Eustace Hale Ball, S. M. Spedon, Thomas Bedding, John W. Farnham, J. H. Gerhardt, Joseph Brandt, A. H. Saunders, Bennett Musson, Epes W. Sargent, and H. C. Judson.

SOME IMPORTANT VISITORS.

The Kinemacolor company has a visitor's register that contains the names of a surprising number of prominent persons. On Friday, December 20, for example, the register included the names of Mary Garden, Adeline Geney and Oscar S. Straus. President Taft and President-elect Wilson have visited the Kinemacolor offices, and among the recent guests was Colonel Roosevelt.

SEAY DIRECTED PICTURE.

Through an error in last week's issue of *The Mirror* C. Jay Williams was named as the director of the Edison picture *When Joey Was on Time*. Charles M. Seay directed the picture and he should be given the credit due, for it is a mighty good comedy.

STUDIO GOSSIP.

THE VITAGRAPH COMPANY'S staff of directors has been augmented by Robert North, who was employed as a stage director at the New Theater, New York city. He is a man with years of experience in matters theatrical, and his ability has already been displayed in the production of several of the recent Vitagraph life portrayals. Bert Angeles is another addition to the directorate of the Vitagraph. He has had exceedingly broad experience as director for Frohman, Belasco, Klaw and Erlanger and numerous other theatrical concerns. He is doing excellent work, displaying remarkable skill in the portrayals he has completed.

Director H. Matthews has just completed a photoplay which he regards as one of the most interesting and best acted "child" pictures that he has produced. The two Powers children have surpassed themselves. Early as a sweet little girl and Mattie as a little colored girl.

DIRECTOR FRED THOMSON, of the Vitagraph Company, has the distinction of producing a picture possessing remarkable variety in scenery. One of the scenes was taken in front of Tiffany's on Fifth Avenue, another on Forty-second Street and Broadway, and still another at Thirty-fourth Street. The picture then turns attention to several of the West Side Streets in the center of the red light district. The picture gives a very realistic portrayal of life on upper Broadway in the glare and glamor of the white lights.

DIRECTOR MONTGOMERY has presented *Mona Darkfeather* with a complete new Indian outfit. It weighs twenty-five pounds and is a magnificent piece of Indian work and a tribute to the ability of the Universal Indians' handicraft, for it was made in an Indian village. It is made of buckskin and almost covered with bead work and weird paintings. Every painting and every design means something. *Mona* is as proud as a peacock of her new outfit, and she is

a good judge, too, as is evinced by some of the beautiful work she has done herself.

"JEAN," the Vitagraph dog, is the proud mother of six little puppies, two daughters and four sons. Mr. Trimble, the Vitagraph director and owner of "Jean," is very much elated at this latest addition to the stock company.

THE Western branch of the Eclair Company is comfortably located at Pawnee, Okla., with studio headquarters near Pawnee Bill's ranch. Director Haddock is busy getting the studio in working order, rehearsing scenes and looking for appropriate locations for settings.

A DAUGHTER has been born to Mr. and Mrs. William A. Reed (Vitagraph Bill) at their home on Pennsylvania Avenue, North, Atlantic City, N. J. This makes four children in the Vitagraph Bill family, the other three being boys.

NELL MORGAN is coming to the fore as a favorite among motion-picture actresses. In addition to being a gifted player, she is something of an athlete, and can swim, ride and row with the best of them. She has posed for the Essanay and Pathe companies, and more recently for Rex and Imp productions.

FRANK D. WILLIAMS, an experienced camera man, who for some time has been with the Essanay Company in Chicago, has

Hollywood. The scarcity of competent actors and actresses has enabled many men and women to get work for several days or several weeks, and thereby secure sufficient funds to return to their cities, or theatrical headquarters. We are constantly on the lookout for good material, and make it a point that, whenever a man or woman of merit requests work, he or she is given ample opportunity to show ability."

PANAMA CANAL AND WAR PICTURES.

Kinemacolor pictures of *The Making of the Panama Canal* and *The Balkan War* are being shown at Carnegie Lyceum. The first presentation of the remarkable films in New York, last Monday night, drew a large audience that found color films of exceptional interest. The work on the Panama canal in all its stages is vividly depicted, and an understanding of the great engineering undertaking is made possible by the views. Scenes from the Balkan War carry the impression of reality and excite wonder at the daring that must have been required in their taking.

LETTERS AND QUESTIONS

Answered by "The Film Man."



F. S., Chicago, Ill., is a sincere admirer of motion-picture players, as she shows in the following letter:



SCENE FROM "HER GREAT CHANCE."

Melies Picture to Be Released Jan. 9

left that concern. At present he is in New York.

PLAYERS IN DEMAND.

Need for Competent Actors and Actresses at Universal Camp, in California, is Constant.

Securing the diversity of actors and actresses necessary to the production of hundreds of films at Universal City, California, is one of the most complicated questions confronting Aubrey M. Kennedy, general manager of the Universal Western Coast organization.

In addition to the hundreds of regular attaches of the Universal studios at Hollywood and Oak Crest, near Los Angeles, Mr. Kennedy has been obliged to recruit many men and women from the city to secure the required number of persons for many pictures.

Despite the fact that the casts of the several Universal companies now at the Western coast studios contain the names of men and women noted for their particular ability in comedy, drama, and other classes of pictures, the demand thus far for experienced actors and actresses has exceeded the supply.

Many "floaters," or persons who have become stranded on the Pacific border, have found ready employment at the Universal headquarters. "It is a difficult task for me to get photoplay people," said Mr. Kennedy recently, in recounting his difficulties in meeting the demands of the directors. "We are obliged to recruit every week at the Universal Coast Studio at

Many people are praising the work of the younger stock members of various companies. Allow me to say a word for the Grand Old Lady of the Films, Mrs. Mary Maurice, I believe, with the Vitagraph. Her dear face and lovable personality, together with her ability, make her a strong factor in every film in which she appears. In *The Prodigal Son*, the scene in which she and her boy pressed their cheeks close together, their strong features, and the play of expression, will live in my memory as an eloquent sermon. It was a pleasure to note Mr. Costello's work in this scene, also.

I wish to mention Helen Gardner's clever work. To my mind she is our best actress in this field; in subtlety she is not excelled. There is also a ring of truth in Miss Gauntier's work. Her secret is her wistful and appealing manner and the expression of her eyes.

There are many actresses exploited as leading women. Why? It is only too apparent they are acting; they do not think or concentrate while assuming a character. If they would only try to and study, they would surprise even themselves with their newly discovered subtleties. The camera will grasp them and we shall have convincing films. We have, perhaps, a dozen players in the film companies whose work is full of finesse and who can make the conventional films that flood the market appear effective and truly convincing.

What makes Hunny's humor delicious? Not his personality alone. He thinks, and that in addition to being an experienced actor.

Space forbids mentioning a few others

who really show thought in their performances.

L. D., Cambridge, Mass.—Robert Vignolo is a member of the Kalem Company, now located in Jacksonville, Fla.

B. K., Warren, Pa.—Harry Benham played Jack in the *Thanhouser* picture, Miss Taku of Tokio. Jack Halliday is playing with the Lubin Company.

H. T., Chicago, Ill.: However well intentioned your letter may have been, remarks of that kind do not appear well in print. Perhaps the actress you refer to is sadly in need of dimples such as those you would like to lend her, but why hurt her feelings by talking about them.

REAL POLICE IN PICTURES.

The Aqueduct division of the New York police force was loaned recently to C. J. Hite, president of the *Thanhouser* Company, to assist in the production of a film entitled, *With the Mounted Police*. William Garwood played the lead and looked more like a genuine policeman and less like an actor than many of the regular members of the force. The Board of Water Supply has arranged with Mr. Hite to have the picture shown at the Board's annual entertainment in the Palm Garden on January 10. Another time when the *Thanhouser* Company insisted on getting the genuine article, came in the production of a picture called, *The Evidence of the Film*. Bonds were needed in the development of the story, and instead of using "fakes," President Hite sent to the National City Bank of New Rochelle and secured \$20,000, that there might be no flaw in the reality of the picture.

TAFT AND PANAMA PICTURES.

Feature Film Company, of Washington, Profits by Recent Trip.

The pictures being issued by the Feature Film Manufacturing company of Washington, D. C., should prove of particular interest. L. J. Simons, of the Feature company, recently accompanied President Taft, and his party on their tour of inspection of the canal, and the pictures taken give a detailed impression of the trip.

The pictures begin with President Taft's departure from the White House on December 19, and end with his return to Washington, December 31. An effort has been made to omit no important incident of the trip, and in addition to the personal interest to be found in the pictures, they will have historical and political importance.

The Panama Canal is among the subjects of first interest to the public at present, and no feature of the great work has been overlooked in the making of the pictures.

THEY INSTALL MACHINES.

Park Commissioner and President of Institute Find Use for Edison Kinetoscopes.

Two more notable converts to motion pictures are found in the persons of Park Commissioner Stover of Manhattan and Richmond and President Meeker of the Centenary Collegiate Institute, Hackettstown, N. J., both of whom have installed Edison Underwriters' Kinetoscopes.

That long Winter evenings may be more interesting, Mr. Stover has placed a machine in the Arsenal at Central Park, where it may be used by city employees. As for President Meeker, he has decided to use motion pictures as one means of imparting an education to the girls of the Centenary Institute.

AN ACCOMPLISHED ACTRESS.

Elsie Frolich, of the Great Northern company, is showing herself to be an actress of exceptional ability and versatility. She has played many parts extremely well, but at no time has she appeared to better advantage than in the lead of the Great Northern special feature, *Conquered*. She is cast in the role of Countess Von Thule, and her performance more than anything else gives character to the film. The story has to do with a high-spirited young woman who rejects many suitors, and finally is won by a man without a title, but possessing plenty of masculine force.

A WORD TO THE WISE.

Have you ever looked up something important in *The Mirror*? The copy you want is buried in a pile of other papers. You pull them over hurriedly, only to find that the particular page you wish to refer to is torn partly out.

How much better to keep your *Mirror* always clean and ready for reference in a

MIRROR BINDER, PRICE 75c.

A Binder will hold one year or 52 copies.

THE NEW YORK DRAMATIC MIRROR
145 West 45th St., N. Y.

REVIEWS OF LICENSED FILMS



An Old Appointment (Edison, Dec. 18).—Yes, there is something quite pleasant in witnessing a picture such as this—full of sentiment without being mushy. The story introduces the spectator to the quaintest and most beautiful institutions in and about London devoted to the care of the old. The only improvement that might have been made in giving consistency to the picture would be in furnishing a better excuse for the search than a torn postcard. The tale opens in New York in the office of an old millionaire. By a torn postcard the old man is reminded of an appointment made in his youth to meet a schoolmate on the seventh birthday of each. There is no address on the card, but the old man starts across the ocean determined to keep the appointment and find his friend. Arriving in London he first inquires at the "Old Commissioners," where he fails to learn anything of his friend. Then he goes to the "Old Clergy," a picturesque park, only to be again disappointed, as the records do not contain the name of the man he seeks. Finally his search takes him to the Old Charterhouse, the home of retired professional men, and there he finds his friend. Without overplaying the part, the two actors, Marc McDermott and John La Foe, provide a scene full of pathos. The last we see of the old cronies is at the village tavern, where they are talking over days past and drinking ale. Ashley Miller is the director of the picture.

Picture-quest Dalmatian (Helios, Dec. 18).—Owing to the hostilities in the Balkan States, Dalmatia has lately been drawn more into the public eye. In this picture the spectator is taken on a trip along the coast visiting the military posts, Grovas, Pola, and Ragusa, all of which are well equipped with cannons and harbor defenses. Much of it is picturesque, and the photography is exceptionally clear.

Three Rogues Outwitted (Dec. 18).—The major portion of this film comedy is taken up with the conventional chase, and at the finish there is a "tom-fool" climax devoid of anything resembling fun. Percy calls up his home while spending a pleasant evening with friends in the neighborhood. The conversation is suddenly cut off by the cry of thieves and the sound of a struggle. Percy and his two friends hasten to the house, and enter the front as the three burglars use the rear exit.

Buck's Romance (Selig Dec. 17).—After the spectator has been taken on a ramble through ten or fifteen senseless scenes; senseless from the fact that they mean nothing, that they are in a chaotic condition, he finally discovers that there is really an idea in the comedy—that there is considerable humor, after all. The author has failed in making the proper exposition and establishing the time, place and relationship of characters. Several subtitles in this part of the picture would have done much to improve it. Buck possesses a horse, which he runs in the round-up race. The horse wins, and Buck expresses his willingness to place the animal against anything in the neighborhood. Chief Swiftwind calls his bluff, and puts up everything he has, including White Fawn, an Indian girl. Buck's horse wins, but he refuses to accept the girl. Buck has a wife, who is at that time on her way to meet him. The Indian girl is obsessed with the idea that she belongs to the man, and she bobs up serenely wherever he goes. The director has made good use of this complication in producing laughter. The role of Buck is in the capable hands of William Duncan. Myrtle Steadman appears as White Fawn, and Florence Dre as Buck's wife.

What Katie Did (Edison, Dec. 24).—Katie is the tiny daughter of a young widow. She secures a position as messenger girl with a millinery shop that she may aid her mother in caring for her little sick sister. One day, by chance, she meets a little rich girl who is lost and befriends her by taking her home. Later Katie is hurt, and her little friend brings her wealthy mother to her aid. So both Katie and her sister are the assistants they need. Edna May Hames, who always plays with winning sympathy, lends a delightful childish charm to the role of Katie. Bliss Milford is the mother. What Katie Did was written and directed by Charles M. May.

The Monk's Daughter (Lubin, Dec. 23).—With a story along the lines of Polly of the Circus this photoplay holds the interest largely through the charming playing of Orval Hawley. A young minister is called to attend a dying woman. He protects the woman's daughter, Rosa, from her drunken father and gives her a home. The angry father turns the church vestry against the minister, and then orders the clergyman to send the girl away. Rosa overcomes the command, and, although she loves her benefactor, she runs away to rejoin her wandering people. In the meantime the minister is offered his father's pastorate. He follows the way girl, who has won his heart, and, finding her by her mother's deserted grave, takes her to his new home as his wife. Edwin August enacts the young clergyman with earnestness and distinction.

The Christmas Miracle (C. G. P. C., Dec. 24).—A Christmas story in European dress, handled with reverence. A widow befriends an aged and feeble stranger with shelter and food. Later she leaves her three children, who have placed their wooden shoes at the fireplace to await Santa Claus at home. About to enter a church she finds a baby, unnoticed by the passing worshippers, on the steps, where the child had been left by the stranger. She takes the babe home, placing it in a cradle, when the room is suddenly illuminated and the figure of the stranger, standing in the doorway, is transformed into a vision of Christ. "For as much as we have done unto the least of these, we have done unto Me," He tells the widow, and the room is miraculously filled with toys, clothing, and food.

The Shaughraun (Kalem, Dec. 23).—The Shaughraun, Dion Bonicant's melodramatic Irish drama, lends itself admirably to film production. The Kalem Company gave it a careful, intelligent, and thoroughly admirable treatment in their three-reel offering. The photoplay story holds the attention with a tense interest. It is unfolded clearly and vividly while there are many scenes which possess a genuine thrill as well as a pleasant little vein of comedy. The photography is excellent; the scenes along the rugged Irish sea coast making a splendid background. Robert and Claire are left by their drine father in the care of the parish priest. As the children grow up, their land agent, Corry Kinchela, plans to get possession of their estate by hiring an unscrupulous tool, Harvey Duff, to inform on Robert as a Fenian. Robert is sent to the Australian penal settlement, but

later escapes. Duff discovers his return, but Robert surrenders voluntarily. Meanwhile, Kinchela learns that the queen is to pardon all Fenian prisoners. However, he induces the young man to escape in order that he may be shot. Aided by Conn, the wily Shaughraun, in love with Moya, the priest's niece, Robert safely gets away and Kinchela's plans are foiled. The scheming land agent kidnaps Artie, Claire's cousin, and Moya. Robert, discovering he is to be pardoned, returns, and, again aided by Conn, the girls are recaptured, while Kinchela and Duff are brought to justice. Through the exciting story runs the pretty romance of Claire and an English captain, Molineux. Gene Gauntier portrays Claire with arch delicacy and a bright and winning touch of comedy, while Sidney Olcott makes Conn, the Shaughraun, a dashing devil-may-care young Irishman. Alice Hollister is a very pleasing Moya, and the other roles are handled very acceptably. The Shaughraun makes a tense film melodrama with a real "screen punch."

It All Came Out in the Wash (Vitascope, Dec. 24).—It is a dainty little film comedy, prettily played by Maurice Costello and Lillian Walker. A young man about town meets his ideal girl by chance, but his efforts to gain an introduction are futile until he loses his diamond stud. Tracing the stud to his laundry, he discovers that the girl is the daughter of the manager. He recovers his stud, and the story ends with the young woman accepting the stud ring in the form of a ring.

Ida's Christmas (Vitascope, Dec. 24).—Dolores Costello makes a very interesting little heroine of this ruleless photoplay. A little girl, whose father is out of work through illness, dreams of owning a pretty doll in a show window. She finds a pocketbook and receives a reward for its return. The child is so deep in thought to buy the doll of her fancy, but she brings the money home to her mother. Then the doll of her dreams is given her as a Christmas present by a rich woman, who also offers employment to her parents. John Barry is the Santa Claus who delivers the doll.

Little Organ Player of San Juan (Selig, Dec. 25).—A little motherless half-breed girl, Papinta, is protected by a kindly old padre, and grows up to develop a marvellous skill on the organ. She is fascinated by a drunken but dashing ne'er-do-well, and runs away with him. Deserted, she returns to find the once loving rock of the padre about to despoil the church. As the mob starts to hammer down the doors, and the old padre faces the maddened crowd, cross in hand, she climbs to the organ. Her playing sweeps the rioters back to their old love for the priest and the sacred melodies regenerate the ne'er-do-well. At basis, it is merely the old melodramatic story of the girl, the villain, and "the che-eld," in new guise, but it makes a very appealing photoplay, due to its reverent handling, sincere playing and its many beautiful scenes, notably a glimpse of the towers in the fields responding to the church, which suggests the Angels. Thomas Santschi is the padre, and Beatie Epton the half-breed girl.

The Beachcombers (Pathé, Dec. 26).—A melodramatic and interesting story of the men who live upon the spoils cast up by the sea. A young revenue officer is in love with a pretty fisher girl. The beachcombers secretly chance a heave to throw a small steamer upon the rocks. The girl discovers the plot, but is kidnapped by the wreckers. She is protected by one of the beachcombers in the following struggle, and, just as she has her benefactor to end her life with his last bullet, the officer and a party of sailors come to the rescue.

A Busy Day in the Jungle (Kalem, Dec. 25).—Two Munchausens depart upon a big game hunt, stopping at intervals to note in their diary the bluffs of imaginary lions, tigers, and elephants. They are finally captured by savages, but a timely eclipse causes them to be worshipped as supernatural. The head hunters save them some valuable wild animal skins, and they return as heroes of the hour.

Brave Old Bill (Kalem, Dec. 25).—Through the use of two artificial limbs from a hosiery shop, fixed upon stilts near the shore, two summer girls bring down the laugh upon a boisterous near-livesaver.

Love Among the Geysers (Edison, Dec. 25).—Introducing rather interesting views in Yellowstone Park the farcical comedy reveals the flirtation of the son of a near-sighted professor, a badly young man played by Benjamin Wilson, and the two daughters of a judge, acted by Laura Sawyer and Jessie McAllister. The comedy largely depends upon the tumble of the judge and the professor down a hill. The scenic glimpses of the national park are, however, attractive. J. Searle Dawley is the director.

Dynamited Love (Pathé, Dec. 25).—This is a cleverly developed little farcical photoplay with a number of ingenious twists in the plot. Delightful play is made of one of the most refreshing humorous films of the week. Gwendoline, the daughter of a broker, has two suitors, one of whom she believes she loves. The other and worthier is preferred by the father, who purchases a necklace for his daughter. To prevent its premature discovery, he has the word "Dynamite" inscribed upon the box. The broker orders the lover of his daughter's choice from the house and Gwendoline is heartbroken. She finds the box, and, believing it to be a deadly explosive, invites her favored suitor to the house that they may be "together forever." The lover departs hastily when he sees the box, but the worthier rival arrives in time to successfully pass the love test. So he wins Gwendoline's heart, and the girl gets her necklace. The farce was presented in just the proper comedy spirit. Gwendoline Pates as the daughter and Crane Wilbur as the lucky suitor are excellent. Charles Artine is particularly good as the father, mixing with distinction and a pleasing touch of comedy.

Two Women and Two Men (Vitascope, Dec. 25).—One of the most interesting dramatic offerings of the week. Charles Gas-sill, the author, has furnished a vibrant story, which grips through its human telling and acting. A young prima donna fascinates two men, one of whom has a loving wife and a little child. The other lover discovers the infatuation of his married rival, and, at a reception, plans to outwit him by attempting to make love to his wife. When she turns upon him in anger he hands her a note her husband has sent to the opera star. The husband begins to realize his love for his wife and confesses his baseness. Through their little daughter the two are reunited and the past forgiven. Edith Storey plays the shallow and designing opera singer with splendid artistry and little Helen Costello as the child, Julia



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Released Tuesday, January 7

"THE HEIRESS"

A ridiculously funny comedy of errors with E. H. Calvert, "Billy" Mason, John Stepping and Eleanor Blanchard.

Released Wednesday, January 8

"HERE'S YOUR HAT"

Another screamingly funny comedy. Did anybody ever take your hat in a restaurant (or out of it)? That's the answer.

Released Thursday, January 9

"ALKALI" IKE IN JAYVILLE

With Augustus Carney as "Alkali" Ike, in a side-splitting comedy—out and out.

Released Friday, January 10

"JIMMY"

A corking good comedy drama. An up-to-date American boy plays sleuth. See him outwit a desperate criminal.

Released Saturday, January 11

"BRONCHO BILLY AND THE OUTLAW'S MOTHER"

A heartrending story of the early days in the Far West, featuring Mr. G. M. Anderson.

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JOHN ARTHUR'S TRUST

Thursday, Jan. 2

Lottie Bristol's fortune of many millions is left in trust to John Arthur. Lottie falls in love with an adventurer, who takes her abroad to be married, and quickly proceeds to gamble away her fortune. John Arthur follows, and fights a duel with the adventurer. John is wounded, but Lottie makes him her guardian for life. DON'T MISS THE GREAT DUEL SCENE!

A GUILTY CONSCIENCE—167 feet

Friday, Jan. 3

Chris, Tyler sees his wife enter a moving picture theatre with another man. He threatens to kill them. The manager goes on the stage and, addressing the audience, advises the couple to leave by the rear door. Half the couples in the house leave.

JUST OUT OF COLLEGE—834 feet

Friday, Jan. 3

The sons of Strand and Clayton, lawyers, having been admitted to the Bar, suggest that they be taken in as junior partners. The old man cannot see it, but the young fellows open up an office on the same floor, with the same sign, "Strand and Clayton." This brings the fathers to terms and they form a new partnership.

THE LOVE TOKEN

Saturday, Jan. 4

A couple of bandits take from Ed. Turner a locket, which is a love token from his sweetheart, Mary Simpson. The men then "tackle" another job, but in doing so lose the locket. The locket is found; Turner is arrested. He tells the story, and heads a posse to capture the bandits. They are caught, and Ed. again receives the love token.

COURAGEOUS BLOOD

Monday, Jan. 6

Romano Fernandez, a brave vaquero, and Mary Burke, a ranch owner, are in love but have to reckon with Rock, a rustler, who has an eye on the girl and her cattle. One day Mary discovers the rustlers' corral. Fernandez and a party of prospectors engage with the rustlers in battle, overpowering them, but the vaquero dies in Mary's arms.

THE VILLAGE BLACKSMITH

Tuesday, Jan. 7

Dexter Pratt, the village blacksmith, is surrounded by his children, Annie, Tom and Dick. The judge's son, a profligate, decoys the girl into an elopement and mock marriage. The blacksmith and his son, Tom, pursue them, and the girl is informed of her lover's treachery.

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A Case to Her Parents (Edison, Dec. 27).—In dramatic quality this, the sixth story in the What Happened to Mary series, is not equal to some of its predecessors. The purpose behind the action of the characters is not at all times sufficiently clear, and the spectator is apt to become wearied in trying to catch the thread of the story. Mary is aboard a steamer this time, on her way back to America, and among the other passengers are Lieutenant Straker and Madame Jolitsky, also Nel Benson, who turns out to be a friend of Mary's. What there is of a plot hinges upon the efforts being made to solve the mystery of Mary's birth and the schemes of the fellow passengers. Ashley Miller directs the picture and the cast comprises the usual players, Mary Fuller, Marjorie MacDermott, Miriam Nesbitt, Ethel Browning, and Charles Oxley.

A Business Buccaneer (Kalem, Dec. 27).—Overlooking melodramatic improbabilities and an arrangement of situations too obviously devised for theatrical effect, this picture has commendable features. At least, it is ingenious in the manner that a young man and his sweetheart outwit three safe breakers and succeed in bringing about their arrest. With a clear caught between his teeth the man burns the rope binding the girl's hands, then she frees him, they send a call for help on a dictagraph record tied around a dog's neck, and the father, accompanied by policemen, comes to their rescue. The novelty found in the picture would be more effective if developments were made more plausible. As for the plot, it is conventional. The son of the president of a large rubber concern returns from South America with a formula for the manufacture of rubber that will mean a fortune. A rival manufacturer learns of the discovery and sets about to secure the papers describing the process. Other means failing, he engages a couple of safe breakers, enters the office at night, and is prevented from robbing the safe by the son and his sweetheart.

French Naval Maneuvers (C. G. P. O., Dec. 27).—In these pictures we are shown tests made by the Government of the efficiency of the French navy during their annual maneuvers in the English Channel. During the storm, which lasted two days, the battleships and smaller fighting vessels went through their mimic warfare successfully defending the harbor of Cherbourg. The photography is exceptionally clear, taking into consideration the conditions under which it must have been obtained.

The Chaffinch and Her Family (C. G. P. O., Dec. 27).—As an educational picture this film is highly interesting and instructive. Intimate views are given, showing the taxing duties of the chaffinch mother bird in attending to the wants of her young. The photography is distinct.

His Sworn Day Smoking (Edison, Dec. 26).—Mr. Jones, played by William Warrenton, meant well when he swore off smoking on the first of January, but his affairs did not go well thereafter, and therein lies the story—a clever bit of humor. Miriam Nesbitt has little to do as the wife of Jones, but she does it in a pleasing manner, and the children, played by Yale Ross and Lorna Sturgeson, lend considerable to the picture with their childish vivacity. J. Seale Davies directed the piece. Jones's affairs go wrong principally because Jones himself is out of sorts. During the first day he was quite proud of the fact that he had stopped smoking, but the second day, while at the office, his nerves were tight and nothing seemed right. Returning home, his wife was the first one to give him annoyance, and then the children disturbed his peace of mind. It was the old saying over again, "The road to hell is paved with good intentions." The wife took in the situation and decided that the husband's good spirits were worth more than the trifle he could save by refraining from the habit. The piece is unconventional in its conception of humor.

How a Horseshoe Unset a Happy Family (Edison, Dec. 26).—Poor, indistinct photography detracts considerably from the fun of this rather clever farce directed by G. Jay Williams. Edward O'Connor as Mike Murphy gives an interpretation of the low-brow Irishman, instinctively humorous, and it is a pity that the spectator is unable to more closely observe the facial expressions. Alice Washburn as Mrs. Murphy plays in her usual laughable way. While marketing she finds a horseshoe which she carries home as an emblem of good luck. It has quite the opposite effect, and the husband made the "goat." The mother-in-law arrives, and the picture closes where she presents him with another horseshoe trimmed in silver and ribbons. It is too much for the man.

Palmetto Hat Industry (Lubin, Dec. 27).—There is always more or less interest attached to an educational picture of this order, especially if the photography is good, and the scenes comprise as is the case in this instance, the various stages in the evolution of the palmetto hats for women are shown from the gathering of the dwarf palm leaves to the stripping, plaiting, and finally the fashioning into the hat.

Once Was Enough (Lubin, Dec. 27).—Until the picture is well under way, the spectator does not gather the thread, but when he catches the spirit and learns what the story is about—that it is a light travesty, he cannot help but appreciate the humor of it all. Perhaps the most humorous bit of business is the whipping of Uncle Tom and Little Eva's death. The lone boy and his dog, the complete audience of the "most wonderful show in the world," played by the greatest players in the world, sit down in front fully disgusted with what is going on. Apparently to make a half-reel comedy of it, the producer was forced to make a bad show in the film. This leaves us without an explanation why the players are parading around in their stage clothes. Knockout-kick Altkan essayed the role of Strongheart; Jerry Hevener, Strong Man; Eleanor Caines, Little

Eva; Allen Hale, Uncle Tom, and William Hallman, Simon Legree.

Love Through a Lens (Essanay, Dec. 27).—Love Through a Lens is an amusing comedy of love, with several unique turns in the unravelling of the story. The plot has been well constructed with an appropriate climax at the finish. The young man is sent out as supervising engineer to a new site. Four weeks later the manager and his daughter come to visit the site for a few days, unknown to the boy. The manager is suddenly called back to the city. In the meantime the young man is seen working with the men. A boy, becoming curious, looks through a transit, and in so doing changes the position of it. The young engineer, returning looks through it and sees a charming girl. Becoming interested he makes her acquaintance, and the following day they go for a ride on horseback. The girl's father returns during the interim, and, passing through the transit, observes the young couple approaching. Discharged, the young engineer reports at the city office and explains to the officers of the corporation that he has been discharged for loving the manager's daughter. He is reinstated, and, in the end, secures the "yes" over a phone wire.

The Mountain Tragedy (Kalem, Dec. 28).—The appropriateness of this title must be questioned. There is nothing tragic whatever in the story as it has been related. The highwayman deserved the fate that was meted out to him, and the hero not only obtained justice, but also the girl of his heart. There is little fault to find with the conception of the picture as a whole, but in the development of the plot the author has failed to attain the success possible. To the spectator, the most interesting issue is the love affair between the young prospector and the girl, and more attention might have been given to this phase of the tale with better results. There is nothing to indicate the growth of their love, or to prepare us for the final climax, when the boy demands the girl for his wife. Obviously, his sole concern is in retaining the money lost to the girl's guardian by sharp practice. Though coincidence plays a rather important part in the picture, the lack of the continuity of action has been comparatively well kept. But that is hardly enough. We are interested in the events as they transpire, only as they affect the young pair, and when the author allows them to take precedence the spectator's interest naturally slackens.

Jack's Burglar (Mellie, Dec. 26).—A light farce-comedy, snappily played and moderately amusing. Complicated situations follow each other in rapid succession and the snarl of the picture is never relaxed. A girl goes West with a letter of introduction to the wife of a ranch owner. In the absence of his parents, Jack, the son, meets Bessie, falls in love with her on sight, and, that the girl may deem it proper to remain at their home, induces the gook and the foreman of the ranch to impersonate his mother and father. The trouble arising out of this deception offers good comedy material for a photoplay.

The Good Within (Biograph, Dec. 26).—In this picture the Biograph Company chose a delicate subject that demanded most careful treatment. That the film is at no time offensive, and that it appeals strongly to the simple emotion, prevalent in men and women in all stations of life alike, speaks much for the wisdom shown in the production. It is a story dealing with primal instincts as found among the rough occupants of a mining camp. One child is born out of wedlock and dies at the same time as the other is born to the woman who is called "the saint of the mining camp," and the mother dies. How this baby is transferred to the mother, who has lost her offspring, and how the better nature of the woman and of the man who had deserted her, is awakened, forms the basis for the story. The actress who played with such distinction in The Painted Lady and other Biograph pictures was entrusted with the leading role, which she made naturally appealing. The picture of this kind is dangerous to attempt, but well worth doing when the result is so impressively successful.

Two Boys (Lubin, Dec. 26).—Much of this picture seems irrelevant to the central subject, and the total impression is not one of a story developed to its logical conclusion. Dramatic suspense is wanting, and there is at least one instance in which characters behave in a highly improbable fashion. Roy and Albert, two young boys are great rivals at school. Albert's father becomes a bankrupt, and when the schoolmaster receives a telegram stating that the boy's tuition no longer will be paid, he enters the class room, yanks Albert from his seat, and publicly disgraces him. Such a procedure is beyond the bounds of reason, and an instance of unwise direction. Subsequent events that result in Albert leaving the school, becoming a bellboy in a hotel, and finally meeting his chum again, are at times interesting, but defects in construction prevent a consistently pleasing film.

FROM HERE AND THERE.

Some of the Edison educational pictures, from which so much is expected, were publicly displayed for the first time, last week, at a meeting of the New England Society of Orange at the Woman's Club in East Orange, N. J. The audience was much impressed by the films.

The Savoy, a new motion-picture theater in Little Rock, Ark., was opened Dec. 16. It has a seating capacity of 550 and is the largest theater of its kind in Little Rock. W. H. Bellamy is the manager.

Beginning January 1, there will be a general advance in prices at motion-picture theaters in Denver, Colo. Admission to practically all of the houses on Curtis Street will be increased from five to ten cents. The managers say that the public will find compensation in much-improved programmes.

Fifty women visited fifty picture theaters in Kansas City last week, and reported that only six exhibited films that might be considered objectionable. The prevalent opinion expressed at a meeting of the City Club was that the average run of pictures was harmless, and at times beneficial.

Motion pictures which have been taken during the last five years by Dr. T. H. Weisenburg, professor of clinical neurology at the Medical-Chirurgical College, Philadelphia, were shown last week at a meeting of 300 members of the Medical Society of New York County in the Academy of Medicine, New York. The pictures displayed mental and nervous diseases, and Dr. Weisenburg showed five reels of the 25,000 feet of film he has taken.

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LICENSED FILM RELEASES.

Monday, Jan. 6.

(Bio.) The Telephone Girl and the Lady. Dr.
(Edison) The New Day's Dawn. Dr.
(Edison) It is Never Too Late to Mend. Dr.
(Kalem) The Usurer. Dr.
(Lubin) Courageous Blood. Dr.
(Pathe) Pathe's Weekly, No. 2, 1913. Top.
(Reliz) Prompted by Jealousy. Dr.
(Vita.) The Angel of the Desert. Dr.

Tuesday, Jan. 7.

(Cine) A Maid's Devotion. Dr.
(G. G. P. O.) Love Unconquerable. Com.
(Edison) An Unsuited Shield. Dr.
(Eas.) The Helress. Com.
(Lubin) The Village Blacksmith. Dr.
(Reliz) The Gunfighter's Son. Dr.
(Vita.) The Wings of a Moth. Dr.

Wednesday, Jan. 8.

(Bellows) Kidnapping the Fiddler. Com. Sc.
(Bellows) Along the Coast of Dalmatia. Sc.
(Edison) Interrupted Wedding Bells. Com.
(Eas.) Here's Your Hat. Com.
(Kalem) The Manicurist and the Mutt. Com.
(Kalem) Johnny Goes Ducking. Com.
(Pathe) Penny and the Old Scout. Dr.
(Reliz) The Man Who Might Have Been. Dr.
(Vita.) The Delayed Letter. Dr.

Thursday, Jan. 9.

(Bio.) The Best Man Wins. Com.
(Bio.) The Bite of a Snake. Com.
(Eas.) Alkali Ike in Jarville. Com.
(Lubin) Twilight of Her Life. Dr.
(Reliz) Her Great Chance. Dr.
(Pathe) The Hollow Tree. Dr.
(Reliz) The False Order. Dr.
(Vita.) Two of a Kind. Com.
(Vita.) Betty's Baby. Com.

Friday, Jan. 10.

(G. G. P. O.) Radiography in Practice. Sc.
(G. G. P. O.) The Life of Ants. Edu.
(Edison) The Eldorado Lode. Dr.
(Eas.) (Title not reported.)
(Kalem) The Wives of Jamestown. Dr.
(Kalem) Grandfather. Dr.
(Lubin) Stage-Struck Sallie. Com.
(Lubin) An Accidental Dentist. Com.
(Reliz) The Cowboy Editor. Com.
(Reliz) Whose Wife Is This? Com.
(Vita.) The Ambassador's Disappearance. Dr.

Saturday, Jan. 11.

(Cine) The Woes of a Peacemaker. Com.
(Edison) The Maid of Honor. Dr.
(Eas.) Broncho Billy and the Outlaw's Mother. Dr.
(Kalem) A Sawmill Hazard. Dr.
(Lubin) San Xavier Mission, Tucson, Ariz. Ind.
(Lubin) The Artist's Romance. Com.-Dr.
(Pathe) Starting Something. Com.
(Vita.) O'Hara Helms Cupid. Com.

UNIVERSAL COMPANY RELEASES.

Sunday, Jan. 5.

(Hex) It Doesn't Pay. Dr.
(Crystal) Her Kid Sister. Com.
(Crystal) Jones Resurrected. Com.
(Eclair) Crawfish. Sc.
(Eclair) Willie, King of Janitors. Com.

Monday, Jan. 6.

(Imp) She Slept Through It All. Com.
(Nestor) Cupid's Assistants. Com.
(Cham.) Art and Love. Dr.

Tuesday, Jan. 7.

(Gem) Absinthe. Dr.
(Bison) A Romance of the Utah Pioneers. Dr.
(Eclair) An Accidental Servant. Com.

Wednesday, Jan. 8.

(Nestor) Gold and Dross. Dr.
(Frontier) The Stranger at the Mountain Ranch. Dr.
(Powers) Almost a Hero. Com.
(Powers) Akron, Ohio. Sc.
(Univ.) Animated Weekly, No. 44. Top.

Thursday, Jan. 9.

(Imp) Hearts of the Northland. Dr.
(Hex) The Actress. Dr.

Friday, Jan. 10.

(Nestor) The Suspect. Dr.
(Victor) The Lie. Dr.
(Eclair) The Return of Lady Linda. Dr.
(Powers) Baxter's Busy Day. Com.

Saturday, Jan. 11.

(Imp) The Baldheaded Club. Com.
(Imp) Society Day at Piping Rock. Com.
(Bison) An Apache Father's Vengeance. Dr.
(Milano) A Secret of the Sea. Dr.

FILM SUPPLY RELEASES.

Monday, Jan. 6.

(Ital) (Title not reported.)
(Comet) Strangers Not Allowed. Com.

Tuesday, Jan. 7.

(Gau.) A Snake in His Bosom.
(Gau.) Gaumont's Weekly, No. 2. Top.

Wednesday, Jan. 8.

(Solax) A Million Dollars. Dr.
(Gau.) The Destructive Duellists. Com.

Thursday, Jan. 9.

(Gau.) To Hell and Back. Com.
(Lux) The Matrimonial Fever. Com.

Friday, Jan. 10.

(Lux) Do Not Tease the Dog. Com.
(Solax) The Mystery of Mr. Henneck. Com.

Saturday, Jan. 11.

(Gau.) Domesticated Wild Animals on Our Western Coast. Edu.
(Great N.) (Title not reported.)

MUTUAL FILM CORPORATION.

Sunday, Jan. 5.

(Mal.) The Little Enchantress. Dr.
(Than.) A Guilty Conscience. Dr.

Monday, Jan. 6.

(Amer.) Another Man's Wife. Dr.
(Kerstone) Saying Mabel's Dad. Com.

Tuesday, Jan. 7.

(Mal.) The Hundred Dollar Bill. Com.
(Than.) The Boomerang. Dr.

Wednesday, Jan. 8.

(Bell.) The Girl and the Inventor. Dr.
(Broncho) In the Ranks. Dr.

Thursday, Jan. 9.

(Amer.) The Trail of Cards. Dr.
(Punch) Poor Noah. Com.

Friday, Jan. 10.

(Kay-See) The Paymaster's Son. Dr.
(Than.) The Evidence of the Film. Dr.

Saturday, Jan. 11.

(Amer.) Calamity Anne's Inheritance. Dr.
(Bell.) (Title not reported.)

FROM HERE AND THERE.

The Dome motion picture theater in Youngstown, O., was opened last week. It is one of the largest and most completely equipped houses in the State. Messrs. Deible and Renner are the managers.

The Jefferson Theater in Auburn, N. Y., now used as a picture house, has been leased to the Mifflin Theater Company of New York and Orpheum vaudeville is being presented under the management of Harry B. Hearn. Motion pictures at the Cornell Theater, also in Auburn, were discontinued Jan. 1.

In distributing her Christmas presents Helen Gould remembered the Y. M. C. A. at Port Townsend, Wash., by giving the association a motion picture machine.

The Star Theater at Elgin, Ill., has been leased to John Bodkin for two and one-half years. Motion pictures will be shown, with illustrated songs and vaudeville acts.

War Cloud, a full-blooded Sioux Indian chief, is now the proprietor of a motion picture theater in Jamaica, L. I. Occasionally he appears on the stage himself, having had considerable experience giving Indian sketches in vaudeville.

Hammerstein's London Opera House is being used for a programme of motion pictures and vaudeville. About one-third of the entertainment is devoted to films of the higher class.

Asking Mayor Gaynor to veto that part of the resolution providing for better conditions in motion-picture theaters, passed recently by the Board of Aldermen, which calls for the establishment of a Board of Censors of the Department of Education, the committee appointed by the mayor last year to draft an ordinance for moving-picture regulation, last week sent a letter to him in which it was declared that the proposed censorship was not only unfair, but unnecessary.

That proprietors of motion-picture theaters in Denver, Colo., are anxious to give their patrons only those films that reflect a good moral tone and are of educational value is the opinion of Josephine Roche, inspector of these houses for the Denver fire and police board. Miss Roche believes that the Denver motion-picture shows will compare with the best in the country in the maintenance of orderly standards in their conduct.

A new motion-picture theater recently was opened in Quincy, Ill., by the N. M. Kent Company. The same firm operates a number of picture houses in other Western cities.

Russell E. Smith, a well known writer of short stories and photoplays, has just become associated with *The Magazine Maker*, taking charge of the scenario department of that publication. He is associated with Herbert Hongland, of Pathe Freres in this venture.

The Central, a new moving-picture theater opened in Albany, N. Y., recently, under the management of Peters and Wiedman, who also are the proprietors of the Broadway, one of the most successful picture resorts in the city. The Central is conveniently located in the West End, has a seating capacity of 350, and is equipped with large and roomy orchestra chairs. It will be devoted exclusively to moving pictures.

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WHAT KATIE DID—Dec. 34.

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MONDAY, JANUARY 6, 1913

IMP—She Slept Through It All. Comedy. A King Naggot comedy that is funnier than a joke book.

NESTOR—Cupid's Assistants. Western Comedy. The old folks' wishes were carried out in an extremely unexpected, humorous manner.

CHAMPION—Art and Love. Drama. A lovable theme portrayed in a highly artistic manner.

TUESDAY, JANUARY 7

GEM—Absinthe. Drama. If you are looking for a drama that will grip you tight, be sure to book this one.

BISON—A Romance of the Utah Pioneers. Two-Reel Drama. A totally different sort of Western drama. Stupendous mobilization scenes. Plenty of action.

ECLAIR—An Accidental Servant. Comedy. The society leader planned to keep up the joke. She spoiled it all. You will like the funny way in which she did it.

WEDNESDAY, JANUARY 8

NESTOR—Gold and Dross. Western Drama. Deserting a loving husband, she fled with the mercenary, only to perish on the lonely desert.

FRONTIER—The Stranger at the Mountain Ranch. Drama. Rapists with situations that will startle you.

POWERS—Almost a Hero and Akron, Ohio. Another of those original melancholy chasers. On the same reel an interesting comic.

ANIMATED WEEKLY. If you read it in the paper to-day, you will see it on the screen to-morrow.

THURSDAY, JANUARY 9

IMP—Hearts of the Northland. Drama. It begins with exciting scenes. Beautiful story, brilliant production.

REX—The Actress. Drama. It simulates with the style of emotionalism that will infatuate, enthrall you.

ECLAIR—The Return of Lady Linda. Two-Reel Drama. There is a gorgeous sublimity about it that surpasses your greatest expectations.

FRIDAY, JANUARY 10

NESTOR—The Suspect. Drama. Depicting the hazardous ride of a cowpuncher's wife to save him from impending danger. Aglow with excitement.

VICTOR—The Lie. Drama. A picture that will give prestige to your house.

POWERS—Baxter's Busy Day. Comedy. You are going to burst with laughter at this new and novel style of laugh-provoking farce.

SATURDAY, JANUARY 11

IMP—The Baldheaded Club and Society Day at Piping Rock. It is so funny that the Ha, Ha's just bubble out of every inch. Along with it a day with America's 400.

101 BISON—An Apache Father's Vengeance. Drama. Because the Apache maiden was clothed in the "pale face" lady's gown her father wreaked vengeance on the garrison. It issues with exciting scenes.

MILANO—A Secret of the Sea. Two-Reel Drama. A thrilling romance of a banker's villainy, a sea captain's treachery, and the diary of a dying man on a deserted island.

SUNDAY, JANUARY 12

REX—Bygone Days. Drama. A pathetic review of the achievements of an old actor who died unwept and unknown.

ECLAIR—The Cobbler and the Financier. Drama. The cobbler couldn't work unless he sang; the financier couldn't sleep if he did. See how a pretty girl solved the problem.

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UNIVERSAL FILMS



Toss of Destiny (Powers, Dec. 27).—In building up the character of a hero, either in a photoplay or drama, the author must of necessity exercise care in giving him the attributes of a hero, in making him do nothing that will antagonize, and thereby lose the sympathy and interest of the spectator. This the author in question has failed to do, and it is the most grievous fault of the play. His friendship for the girl in the first place is hardly more than clandestine, so we are led to believe from the way in which he approaches her with the proposal of marriage. The only intimation we get of his great love is from the "and-faced" attitude he assumes when alone. When he comes to inform the girl that the husband is going to be released from jail, she faints. He catches her in his arms, and passionately kisses her. That was a mistake. And the wife—we hardly know how to analyze her emotions. Surely she must have loved the boy when she married him, and, judging from the feeling she exhibited when he was condemned to prison for murder, she continued to love him, and because of this we are filled with consternation when she runs into the arms of the young attorney, five minutes after the husband has been accidentally killed. It would appear that her emotions were as much the toss of destiny as anything else. The purpose of the shooting is obscure. Robbery was perhaps the intent, but the producer or author would have done well to give a more definite reason for it and make the scene itself less inconsistent. Had the saloon been closed for the night, had all the men left the bar, that the robbers could come in, turn out the lights, and shoot up the place without attracting attention, the actor, assuming the husband's role, could have played with more restraint. There was no necessity for creating such a repulsive sight while in jail unless we were to believe that the man was crazy.

The Padre's Gift (Nestor, Dec. 27).—The daughter of a well-to-do Spanish planter is forbidden to marry the man of her heart—the adopted son of the padre—because he is poor. The padre gives the boy a treasure that has, for years, remained secretly stowed away. Now rich, the boy is allowed to marry the girl with the father's sanction. That is the substance of the story. True, there is very little material for a drama, yet the picture retains a certain interest for us, principally on account of the pleasant atmosphere—the realistic settings it contains. The role of the boy, played with more strength, would have added much to the general effectiveness.

El Capitain and the Land Grabbers (Bison, Dec. 28).—There is a consistent lack of dramatic plot in this picture. There is little or no fault to be found with the photography, or the acting, for that matter, except that the leading man in the role of Lieutenant Farnsworth seemed inclined on occasions to direct his acting to the gallery. The action possesses the same motive that did service for the famous Rose of the Rancho, telling of the trouble proud Mexicans experienced with the land grabbers in early days of California. There is not, however, the gripping love story, or any excuse for it, as the author has handled his theme. The senora is instructed by the young lieutenant to record her property with the United States office to protect herself against the land grabbers. The senora refuses, on the ground that her property was given her by the king and she will recognize no other authority. The young lieutenant later meets the senora's daughter and explains to her the difficulty—the danger her mother is in. As feared, the land grabbers arrive and take possession of the house. The girl secures the paper and rushes to the fort, where the young man tells her the only thing to do is to beat the other men to the office. This they do, and the senora, humbled by the experience of having a crowd of ruffians in possession of her home, consents to the marriage of the young people. If the affair between these two had been developed more strongly, if the author had allowed this to take precedence over the tale of land grabbing, the picture's success would have been assured.

The Professor's Dilemma (Victor, Dec. 27).—It is not the best comedy Mr. Moore has appeared in by far. There are a few mildly humorous situations in the piece, which could have been materially strengthened by a well constructed plot and a director capable of rounding up and polishing details. There is no denying Mr. Moore's ability as a drill screen comedian, but for some reason he does not get over with the force we could reasonably expect under proper directing. The character of the trainer proved quite the most interesting and amusing person in the farce. The story deals with a young professor, who, tired of work, retires with his trainee to the mountains. There the professor meets and falls a victim to the charms of a young girl. After leaving the mountains the trainer, as a joke, writes a letter to the professor, signing the name of the girl. The professor, on the impulse of the moment, answers the note in burning language, and learns of the mistake he has made too late. He makes vain efforts to intercept the letter. But the girl after all loved him, and told him so on receiving the letter. There is really a splendid idea back of the farce, but there is little continuity in the action; it is choppy throughout. As an instance in question, we see the trainer with the professor in the city. The trainer decides on writing the false letter, and immediately after the scene changes we see the trainer back in the mountains, obviously for the sole purpose of writing. One would imagine the mountains were next door.

A Dry Town (Eclair, Dec. 26).—There is a definite point to this farce, and the producers have tempered it with considerable success. The actor in the role of the traveling salesman has essayed the character with spirit. He arrives in a temperance town and naturally when he learns that the sale of liquor is prohibited, he immediately craves a drink. In turn, he inquires of the clerk, the bell boy and the colored porter for the road to a "blind nig" and receives nothing but a "such." But later each appears at his room quietly, and produces a bottle from the recesses of his clothing. With the bottles lined up before him, he as suddenly decides he doesn't care for a drink after all, and turns to water before going to bed. That night thieves break in and steal his liquor along with the suit case. In the complications that follow the defender of the law becomes implicated, the salesman is arrested and then discharged on account of lack of evidence and all ends happily. The last scene it would seem, might be eliminated to advantage.

The Grinch (Victor, Jan. 3).—Owen Moore plays the grinch in this comedy with undoubted success. His conception of the role, it would seem, could hardly be better. Without overplaying, he develops the character and shows the gradual transformation from the misanthropic, through the influence of one girl. He wonders



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A DAY'S OUTING

(Farce Comedy.)

A party of friends go to the seashore to enjoy a day's outing. The men folks, to get rid of the women, induce them to go and take a plunge in the ocean before luncheon. This is done that the men may enjoy a quiet little game of cards. The game, however, doesn't prove very quiet, as it terminates in a duel, which the women avert by strategy in the nick of time.

Approximate length, 399 feet.

BILL BOGGS'S WINDFALL

(Farce Comedy.)

Bill is employed in the car barn of the trolley railroad, and his good-nature makes him a favorite of the gang of fellow-workmen. Hence, when word is received that Bill has fallen heir to a large fortune, the boys are almost as happy as he is at the news. In his new station, does Bill forget the gang? Not much. He manages that they enjoy as much of his dream as he does himself.

Approximate length, 599 feet.

Released January 2, 1913

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They Swear Never to Separate

Each night after the day's work at the factory, the three bachelor friends met and declared anew their attachment over a social glass. They bound themselves to remain thus as long as life might last—never to marry. But one was a traitor, while the other two were called away. A widened breach, a quarrel fanned the resentment, but true friendship at last claimed its own.

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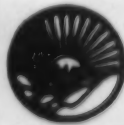
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by knocking down three soldiers the effort was so obviously improbable that the manufacturers have been induced to cut the film. As it now stands, it is a poor piece of business. Her lover has joined the Union forces and she, in consequence, casts him off. As a spy he returns, a week or so later, to visit the home of the girl. He meets the brother, a rebel, and learning that he has valuable papers on his person, attacks and robs him. The girl pursues and overtakes. Stiffing the love in her breast, she matches him to the rebel camp and delivers him over to be shot. He escapes and makes his way to the Union army in time to avert annihilation. After the finish of the war he returns to the girl, to be forgiven by the father and brother.

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REVIEWS OF MUTUAL FILMS



The Great Sacrifice (Kay Bee, Jan. 3).—For consistency in getting out good productions the Kay Bee Company deserves the almost praise. All of its dramas are of the solid sort, good war stories, with love and romance intermingled in a pleasant manner. The directors have done well in their choice so far, and it is to be hoped that they will keep up the good work. There are two brothers, Jack and Jim, who are very loyal to one another. Jim is in love with a girl whom Jack also loves. On Christmas Jack, out of a spirit of mischief, kisses the girl under a sprig of mistletoe. Jim, however, has seen this, and not knowing of the mistletoe wanders off. He goes away and becomes a gambler, but marries the girl. The war breaks out and Jack joins the Confederate forces, and Jim, in order to pay off all his debts to Stevens, the winner, takes the latter's place when he has been drafted into the Northern army, and bids his wife and children farewell. This scene shifts to the battle in which both sides are desperately fighting to hold a bridge. The battle scenes throughout this play are very realistic. The brothers meet and Jim is captured. Jack visits him later, when he is in prison, and gives him a revolver, with which he is able to hold up the guard, change uniforms and make his escape, only to fall into the hands of the Union army, who, thinking him to be a Southern soldier, throw him in prison. He is kept there until the end of the war, when he is released and goes home, where he finds that Jack has married his wife, thinking that he was killed when the prison was blown up. He leaves when he knows the truth, and this is the sacrifice that he makes for his brother.

Jim's College Days (Mutual, Dec. 31).—Introducing the American game of football, in which there are some hurt. This will be very good to send abroad, where the idea is that there are so many injured in every game. Jim is a substitute whom the captain will not allow to play because he has offended him through jealousy of a girl. Jim has been making his way through the school by coaching his rich roommate, who is also on the team. Jim tries to stop Sam from getting into bad habits, but it is of no use, and when the day of the game comes Sam is so helplessly drugged and intoxicated that Jim has to take his place. Of course Jim is the hero of the game, although he is so light that he would never be allowed to play on even the freshman team in a college. He wins the girl and makes a general hero of himself.

A Poor Relation (Thanhouse, Jan. 6).—What there is of the story here has been handled intelligently. One scene in particular is essentially effective, made so by the dexterity of the director in evolving a scene where a child's clothes catch on fire. In flames the girl runs downstairs and to her mother, and one wonders just how it has been managed without doing personal injury to the child. The character of the mother is of the conventional type; the cold, indifferent woman, who thinks of her own immediate pleasure to the neglect of her child. Being a widow and having designs against the young doctor, she arranges a house party and invites him as the honored guest. At the party he meets the "poor relation" of the widow, a country girl, and falls a victim to her simple charms. The character is displayed in the attitude she assumes towards the child, and to her, instead of the widow, he offers his heart and hand.

With the Mounted Police (Thanhouse, Dec. 31).—Obviously the sole purpose of this film drama is to display the smartness of a dog, a task that has been admirably realized. As a legitimate drama the picture is somewhat weak, but because of the improbability of the theme the animal belongs to one of the members of the mounted police, and he is first introduced to us as the young man stops to greet his sweetheart on his way home. The home of the young man appears more like a barn than an abode of a human being. It is furnished with absolutely nothing but a rickety table and a chair; the walls are bare, with pieces of plaster off here and there. True, it is a minor detail to draw attention to, but such things detract from the artistic standard of a picture. The officer is sent on a hazardous mission to gain information respecting the plans of a gang of anarchists. He is discovered in the attempt, waylaid and thrown into a river tied hand and foot. Here he bounces about until discovered by his faithful dog, who leads the girl to the rescue. We marvel that the man doesn't drown—but that would not be to the benefit of the story. The dog appears undeniably bright and clever. The acting is acceptable.

Saving Mabel's Dad (Kerstone, Jan. 6).—What humor this photoburlesque possesses is due principally to the actors of the various parts to the rapid-fire business. The point of the farce is not successfully driven home; the spectator becomes confused respecting the identity of the three suitors. The father favors one, the girl another and the third is unfavored by either. At a picnic father is cast adrift while sleeping in a boat, and while two of the men are attempting to save him, the third and favored one hastily brings a minister and marries the girl.

A Double Wedding (Kerstone, Jan. 6).—It is in the climax of this farcical burlesque that the uproarious laughter comes. Almost from the first we see what is going to happen, but instead of destroying our interest the knowledge sharpens our expectancy and curiosity to see just how the author is going to develop his material. While only a half reel is used in telling the story, the director has maintained his interest right up to the last and darkened the screen at the crucial moment. Its humor cannot fail to appeal to the average spectator. There is a negro wedding and a white folks' wedding. The dusky couple are in their carriage, while the white couple, to escape their friends and their carriage on ahead and escape in an auto. The friends discover the carriage gone and give pursuit. Coincidence brings them in the path of the negro's busy and they follow it to the station, believing the white that it belongs to them. They spread a carpet in front at the station and prepare to shower rice, when, to their dismay, a smiling dusky bride and bridegroom appear and bow their thanks.

In the Ranks (Broncho, Jan. 8).—In a broad way, the two-reel picture is intensely dramatic, abounding in stirring situations that are intensified by the massiveness of the production and the remarkable action. Apparently, however, there is a slight tendency on the part of the director to neglect the finer points of the story and the careful shading of scenes in the attempt to produce an impression of awe upon the spectator by reason of the business. One opportunity has not been taken advantage of, or is where the girl meets her father after a lapse of five years. The father has believed the

girl dead—or so we are led to presume—and when she faces him on that eventful day at the fort, where she has come as a messenger of safety, there is a situation that could be made indeed tense and pathetic. The action seems a trifle rushed. While we are thrilled we do not experience any of the subtle emotions. The commander's daughter has married the soldier secretly. This is discovered later, and through the suggestion of a rejected suitor, the father is induced to send the boy on a mission that means almost certain death. In righteous anger against her father, the girl goes to join her husband. Though the father believes them dead and mourns them as such, they really escape to return years later when the fort is threatened with destruction at the hands of the Indians.

SUPPLY CO. FILMS



In the Grip of the Vampire (Gaumont, State Rights). Several gripping situations have been contrived in this three-reel special release. However, we can attribute very little credit for this to the author. He has used poor skill in the construction of the plot. Rather would the reviewer credit the rich, gorgeous photography, which, of course, takes in the picturesque settings and the capable setting. The author's method in telling the story is similar to that used in the time-worn melodramas. The Gaumont Graphic, in speaking of the piece, says: "That it is a story of power; of a dastardly band which planned a woman's mind into idleness and brought her lover to death's door by a bullet. As a matter of fact, the tale concerns only three people. Count Roderick, Captain Balladour and Joy the girl. In a note received by the count, who is the villain of the piece, we can draw an inference that others perhaps are connected or responsible in some way for the contemptible work of the Count. But there is nothing definite. The Count has been appointed guardian over the girl Joy, and for some reason—he desires to secure her money. That is the price of being the villain. After failing to marry to restore his reason, he gains his ends. The girl's lover, Captain Balladour, he shoots. In both cases his scheme fails, though the girl, as a result of the poison or the exposure, we do not know which—loses her mind. Mental suggestion, or the use of the motion picture, is used to restore her reason. In a crude way the villain is brought to justice. The one scene which stands out above the others, by reason of its dramatic intensity, is that one in the projecting room where the girl remains in a normal mind. This about the disposition is bad, and too many incidents bear only a vague relationship to the plot proper to be of much use."

Bringing a Husband to Time (Comet, Dec. 31).—It would be difficult to find one feature about this photoburlesque justifying its release from the criticism a cheap, loosely written and poorly directed picture deserves. The photography is below par. The idea for the plot is antiquated in the extreme. A young husband neglects his wife for his club, though he does not seem to derive much pleasure when at the club—and the wife's sister in order to make him jealous, disguises herself as a man and pays court. The husband observes the two through the window on returning from the club (though it must be an unbecomingly time in the morning for a family to be wide awake and parading around), and all husband does is to swing his arms and storm at his mother-in-law, and then seat himself at the table to take up a book, open it, and find the note purposely left for him. There are no explanations as to time or place, the situations are overdrawn and forced, and the acting, especially that of the leading man, is amateurish.

Perils of the Atlantic (Gaumont, State Rights).—We suppose that this film has been applied to the picture by reason of its three scenes showing a vessel at sea, which runs into an iceberg and sinks. While these settings are artificial, it would take an expert almost to distinguish it, they produce a realistic effect. But the title is a misnomer. Rather had the piece been called Perils of Palmistry. In two reels we are given an incident in the lives of a wife, husband, and child. At a social affair the wife meets and becomes interested in a fashionable palm reader. The palm reader, after being urged to visit the wife, fills her mind with horrible tales about what is going to happen to her. She (the wife) is going to lose some one near and dear to her. Soon following this, the husband is called, by business, to take a trip on the sea. The mother wonders which it is going to be, her son or husband. News is soon brought to her of the sinking of the ship. The shock reduces her little son to sickness. The husband, however, returns, and the son recovers from his illness. The uncle, by exposing the palm reader, convinces the wife that it is all trash. The author, in constructing his plot, could have succeeded in making his situations more impressive if he had adhered more closely to consistency. An example of this we have in the sickness of the boy. It hardly seems probable (no matter if it is possible) that the boy would have been stricken ill, young as he was, as the result of his father's death. Children of that age are not so susceptible.

Pursued by Lions (Lux, Jan. 3).—As a picture story of adventure, this film is excellent. In a concise, logical manner the theme has been developed with an abundance of action; the acting is good, though inclined to too much pantomime for the best results with an American audience. The scenes where the hero does battle with a lion are gripping and thrilling, even considering the fact that the lion is doubt trained. The hero has been condemned to death for shooting his enemy in a duel. At his request he is allowed three days to visit his mother under the condition that his friend will remain in custody as a proxy. On the man's return from home, he is thrown from his horse and compelled to make the rest of the journey on foot. From here until he finally arrives, and is pardoned, we have the greatest amount of excitement.

Cousins of Sherlock (Solax, Jan. 1).—Poor photography is the principal defect of the film. In the development of the plot the author has failed to establish the question of mistaken identity firmly, yet it does not necessarily affect the amusement we experience in witnessing the ridiculous antics of the players. The players,

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CHARLES J. BRABIN

His Mother's Hope
Anna Crawls Upstairs
An Unsuspected Shield

NEXT—The Maid of Honor—Jan. 11

with adequate skill, have kept the spirit well within the bounds of travesty, which is as it should be. Some of the business, such as the flirting of the two detectives with the disguised boy, seems a bit pointless, and that business with the corsets might well be eliminated. There is a

suggestion of vulgarity in the scene that hardly conforms with the standard of the picture in its entirety. The two cousins are famous detectives, and the humor is built around their efforts to run down a notorious criminal. Complications arise through mistaken identity.

January 20
1913

THE WAYS OF DESTINY

COLORED PHOTOGRAPHY

PATHE
3 Reels

Horace Blackwell, being mortally injured by lightning striking the tree beneath which he was standing, tells his adopted daughter, Dorothy, of her parentage, and how she, a tiny mite, was found on his doorstep. He gives her the locked box about her neck containing the picture of a beautiful woman, and which he believes to be her mother. With Horace Blackwell's death, Dorothy is dispossessed of her home, and because of jealousy of her charm and beauty, she is forced into the ranks of the unemployed. She, however, finds employment in a department store, but is accused of theft and brought before the proprietor, who questions her closely as to her history. Her story, together with the locked and picture, solves the mystery of her birth, and Dorothy finds a home with her father.

January 17
1913

THE MEXICAN SPY

LUBIN
3 Reels

Tom Loring, a handsome but dissipated youth, loves Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich, but in reality a spy, Tom steals \$5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans of certain forts in the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Realizing the error he has caused his father and sweetheart, Tom disappears, leaving a note that he will not return until he has redeemed himself. He enlists under an assumed name and his regiment is ordered to the Mexican frontier. Mary becomes a Red Cross Nurse and is also ordered to the Mexican border. Tom's bravery and strategy during a desperate encounter with the Mexicans under Rivera, wins him promotion to Lieutenant, but he is seriously wounded, and Mary is greatly surprised to find among her patients, her lover. Her careful nursing restores him to health, and having redeemed his former misdeeds by his faithful and heroic service to his country, he claims Mary for his wife.

January 13
1913

THE LITTLE MINISTER

VITAGRAPH
3 Reels

A young Scotch Minister falls in love with a Gypsy girl. The ban of the "Kirk" and the condemnation of the austere town folk intervene as a barrier to their marriage. Unexpected circumstances of a startling nature happen and their prejudice and intolerance are removed. Love conquers; the "Little Minister" and "Babbie" are married.

January 10
1913

THE WIVES OF JAMESTOWN

KALEM
3 Reels

Bryan O'Sullivan, an Irish lad of humble birth, rescues Lady Geraldine from drowning as her boat capsizes, thereby meriting her lasting gratitude. Forgetful of his station, Bryan falls madly in love with Lady Geraldine, who momentarily listens to his pleadings. Her acceptance of attentions from O'Rourke angers Bryan and he upbraids her for falsehood. The nobleman draws his sword, but Bryan wrenches it from his hand and breaks it to pieces. Knowing that he cannot now remain, Bryan bids farewell to Lady Geraldine and sails for America. Bryan O'Sullivan, Irishman, becomes John Pierce, Colonel of Jamestown, Virginia. Years later Lady Geraldine suffers many vicissitudes; her castle is besieged by the Cromwellians, and she, with many others, is sent to Jamestown to be sold to the colonists as wives. John Pierce is started to see Lady Geraldine, but she fails to recognize him because of a heavy beard. Seeing that he is an honest man she offers to become his wife. He takes her to his cottage and stepping into another room shaves off his beard, and begins to play the fute which he so loved in days gone by. Lady Geraldine, who is about to end her life, hears the music and stepping to the door, recognizes John Pierce, her husband, as Bryan O'Sullivan, her lover, and love claims its own.

January 6
1913

IT IS NEVER TOO LATE TO MEND

EDISON
3 Reels

The Fielding Brothers, farmers, are served with notice of foreclosure of mortgage on their farm. George, the elder brother, is engaged to Susan Merton, who is also beloved by John Meadows, the wealthiest man in town. Meadows realizes the futility of his efforts to win Susan by fair means and plans George's undoing and his own ascendance. George goes to Australia to seek his fortune, and Meadows, sure of success, selects the house for his bride, and ousts the present tenant, Isaac Levy, thus gaining the enmity of the old Jew. Levy has been protected from Meadows' plans by George Fielding, and he now determines to protect George from the plotters. He rents an office next to Meadows' and through a hole which he bored in the wall keeps informed of their plans. Meadows' schemes are frustrated and George returns with six thousand pounds to clear the home and claim his bride.

January 3
1913

ROMEO AND JULIET

PATHE
3 Reels

SHAKESPEARE: A Wonderfully Colored Film of the Immortal Playwright's Great Romantic Play

BRANCHES:

San Francisco, Cal., 120 Eddy St. Los Angeles, Cal., 729 S. Main St. Denver, Col., Nassau Building, 16th and Lorimer St. Atlanta, Ga., 314 Rhodes Building. Chicago, Ill., 117 N. Dearborn St.; 429 S. Wabash Ave.; 435 N. Clark St.; 19 S. Wabash Ave. Indianapolis, Ind., 24 W. Washington St. New Orleans, La., 545 Union St. Boston, Mass., 344 Washington St.; 637 Washington St. Detroit, Mich., 71 Griswold St. Kansas City, Mo., 921 Walnut St. St. Louis, Mo., 444 Chestnut St. Minneapolis, Minn., 794 Hennepin Ave. Butte, Mont., Broadway and Main St. Omaha, Neb., 290 South 13th St. Albany, N. Y., 737 Broadway. Buffalo, N. Y., 272 Washington St. New York City, 19 East 21st St.; 197 East 17th St.; 319 Sixth Ave.; 41 East 21st St.; 240 West 43d St. Rochester, N. Y., 510 Central Bldg. Portland, Ore., 68 Seventh Street. Cleveland, O., 1923 Superior Ave., N. E. Cincinnati, O., S. E. Cor. 7th and Walnut Sts. Columbus, O., 26 W. Naughten St. Oklahoma City, Okla., 211 W. 22nd St. Philadelphia, Pa., 1368 Vine St. Wilkesbarre, Pa., 47 S. Pennsylvania Ave. Pittsburgh, Pa., 119 Fourth Ave.; 434 Fourth Ave. Memphis, Tenn., Lotus Building. Dallas, Tex., 1917 Main St. Salt Lake City, Utah, 240 Floral Ave. Washington, D. C., Bank of Commerce & Savings Bldg., 7th and E. Sts. N. W. Spokane, Wash., 129 Wall St. Seattle, Wash., 519 Third Ave. Montreal, Canada, 194 St. Catherine St.; West. St. John, N. B., 87 Union St. Toronto, Canada, 7 Front St., East. Vancouver, B. C., 440 Pender St., West. Winnipeg, Canada, 228-231 Phoenix Block.

GENERAL FILM COMPANY

NEW YEAR'S IN WASHINGTON

Offerings in the Capital City After Christmas Passed Out—
Yale U. D. A. Greeted by Fashion.

WASHINGTON, D. C. (Special).—John Drew appeared Christmas week at the National in one of his most pleasing roles as Thomas Pelling in the Alfred Sutro comedy *The Perplexed Husband*, which was received with marked favor by large and appreciative audiences. New Year's week offering at this house has a splendid commencement in David Belasco's exceptionally fine presentation of *A Good Little Devil*. It is in the hands of a very talented company. Rose Stahl in *Maggie Pepper* follows.

A fascinating story of love and superstition is the revelation in *The Bird of Paradise*, seen here for the first time at the Belasco during the past week, meeting with the distinct favor of large audiences. Prominent in large box parties upon several nights was the delegate from Hawaii, Mr. Kallalanale. Oliver Morosco, a welcome producer, presented a thoroughly capable company, with a picturesque staging that was strikingly beautiful. Beadie Barriscale in the leading role of Luana excelled in the requirements of the part, and Guy Bates Post contributed an unusually strong and striking characterization as the beach comber.

The Merry Widow extends New Year greetings with a big receiving list at the Belasco. Henry W. Savage, after a year's rest of this popular operatic favorite, gives a production that is as strong as ever.

John Hyams and Lella McIntyre in *The Girl of My Dreams*, supported by a musical comedy company of talented capabilities and a large and effective chorus, was an excellent Christmas attraction at the Columbia. James K. Hackett in his successful play, *A Grain of Dust*, with a majority of the members of his original support is the current week's attraction.

The Shenherd of the Hills was a magnetic holiday attraction at the Academy of Music, which was received with strong favor. Norman Hackett in *Satan Sanderson*, a book dramatization from the novel of Hallie Ermine Rives, is the New Year's week's offering, with an excellent opening.

The Yale University Dramatic Association, under social patronage, gave a most creditable performance of Tolstol's comedy, *The Fruits of Culture*, at the Columbia, Friday afternoon, to a crowded house of the best of fashionable attendance.

Manager P. B. Chase's New Year selections at Chase's presents a programme

of continued interest in the appearances of Graham Moffatt's company of Scottish players in Mr. Moffatt's one-act Scottish comedy, *The Concealed Bed*. Miss Tempest, formerly of the firm of Tempest and Sunshine, assisted by ten male and female characters in the Yale Campus, musical sketch with athletics, gave *A College Town*.

Manager James Thatcher, of Poll's, gave a stag Christmas dinner on the stage to the employees of the house and a number of invited guests after the performance, Dec. 26. Poll's New Year's bill presents *Patricia in A New Year's Dream*, De Marco's animals, Clara Stevens and Martin Howard. Sam Golden and Schooler and Dickinson.

Business during the past week at the burlesque houses was faultless, with *The Bon Ton Girls* at the Gayety and *The Monte Carlo Girls* at the Lyceum. New Year's week presents *The Gay Masqueraders* at the Gayety and *The Girl From Reno* at the Lyceum.

Christmas greetings from George W. Barbier and Carrie Thatcher (Mrs. George W. Barbier) from the Princess, Des Moines, Iowa, opens many delightful remembrances of the Columbia summer stock season of the last summer of twenty-five weeks, in which Mr. Barbier and Miss Thatcher were both strongly identified with the success of many of the weekly presentations.

JOHN T. WARDE.

BARTHOLOMAE TO BE MANAGER.

Before the end of the present theatrical season, Philip Bartholomae, the author of *Little Miss Brown and Over Night*, will enter the field of producing management, presenting his own plays and those of other dramatists. Mr. Bartholomae's first venture is to be the production of a musical comedy entitled *When Dreams Come True*, of which he is the author, and young Joseph Santley is to be the star. John T. Slavin has been engaged for the principal comic role, and negotiations are concluded for the services of one of the best known eccentric comedienne in America, and a singing ingenue who has attracted widespread attention recently. The opening performance is set for Easter Sunday, at the Garrick Theater.

WHAT AMUSED THE CHICAGOANS

Mary Garden in Grand Opera—"Elevating a Husband" Drew
Crowds—"Our Wives" Fetched—All Plays Scored.

MIRROR BUREAU, SUITE 61,
Grand Opera House Building.

CHICAGO (Special).—Mary Garden made her first bow in grand opera of the present season, Tuesday night, at the Auditorium, in *Jongleur de Notre Dame*, and sang Louise Thursday night. Other offerings for the week were *Mignon*, *The Secret of Susanne*, *The Cricket on the Hearth*, *Cinderella*, *Jewels of the Madonna* and *Tales of Hoffmann*.

John Barrymore, Dorris Keane and others closed in *Anatol*, 28, at the Fine Arts. Irish Players opened at Abbey, 30.

The *Grain of Dust* was the offering at the Victoria, and *The White Slave* will follow next week; the College offered *The Warrens of Virginia*; *Happy Hooligan* at the Imperial will be followed by *The Rosary*; *The Sign of the Four* at the Grand; by *An Old Sweetheart of Mine* and *The Common Law* at the Crown, at the National; *Mrs. Wiggs of the Cabbage Patch* at the Evanston; *repetoire* at the Bush Temple German Theater, and *Shore Acres* at the Warrington.

Carter De Haven and company arrived at the George M. Cohan Grand Opera House with *Exceeding the Speed Limit*, and a prosperous stay seems assured. Elizabeth Murray, Frederic Bond, John L. Kearney, Albert Parker, A. B. Walsh, Jay Wilson, Flora Parker, Jane Evans, Marion Bell, Lillian Ormonde, and Mary Hastings are among those who aid.

New offerings which received a profitable welcome is *Our Wives*, at Cort Theater, with Henry Kolker leading excellent cast.

The *Pink Lady* returned to the Colonial Dec. 20 for two weeks. In the cast are Frank Lator, Hazel Dawn, Alice Dovey, Alice Hegeman, and Jack Henderson.

Sothern and Marlowe will open their annual engagement at the Garrick on Jan. 6 for two weeks.

Elevating a Husband had its first appearance at the Chicago Opera House, Dec. 22-28, and drew crowds. Louis Mann, Clara Lipman, and Samuel Shipman were to the fore.

Frivolous Geraldine made her debut at the Olympic with Mabel McCaule leading. Madame Simone opened her first Chicago engagement at Powers's Theater Monday night in *The Return from Jerusalem*, with Arnold Daly leading the support.

Shows which remain at the big theaters include *Kitty Gordon* and *The Enchantress*, at the Illinois; *The Blindness of Virtue*, at the Studebaker; *The Girl at the Gate*, at the La Salle, and *Bought and Paid For*, at the Princess.

Bertha Kalich was the week's attraction at the Majestic, offering *A Light from St. Agnes*. Others on the Christmas bill were *Jesse Busley*, *Diamond and Brennan*, the *Primrose Four*, *Ben Lewin*, *Ashley and Lee*, *Armstrong and Clark*, the *Fakines*, and the *Four Doric Comiques*.

The Gilbert and Sullivan Festival company will offer *The Mikado* at the Garrick next week for its farewell play. Pinafore was this week's offering.

Gus Edwards's *Song Review* topped the bill at the Palace Music Hall, followed by John P. Conroy and diving girls and models, Belle Baker, Milton and De Long Sisters, DeWitt, Burns and Torrance, the *Bison City Four*, and Loretta and "Budd."

Rice's Saxophone Four, Maxim's Models, and Colin's Canine Actors at the Great Northern Hippodrome.

Leo Dietrichstein was welcomed back Monday night with *The Concert* for a two weeks' engagement at the Blackstone. The American Music Hall reopened Sunday night with Annette Kellermann, Jefferson De Angella, Edna Whistler and the other players who provide entertainment with *Wood Nymphs* and *The Barnyard Romeo*. Maelyn Arbuckle brought *The Round Up* back to McVicker's.

Nat Carr and company topped the vaudeville bill at the Empress Theater. Hughie Jennings and Ben Smith were at the Willard, Henry Corton and company at the Indiana, Gruber's animals at the Kedzie, the Zarrow Troupe at the Plaza, and the Paulham team at the Wilson.

LITTELL McCLUNG.

ELSIE FERGUSON IN PRIMROSE.

ATLANTIC CITY, N. J. (Special).—Messrs. Klaw & Erlanger presented Miss Elsie Ferguson at the Apollo Theater, December 25, in *Primrose*, the *Comedie Francaise* comedy, by Caillavet and de Fiers, for the first time in this country. The adaptation is by Cosmo Gordon Lennox, and the play is produced under the stage direction of Gustav von Seyffertitz. The star and play were warmly received by a large audience.

VITAGRAPH.

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REVIEWS OF LICENSED FILMS

Who Stole Bunny's Umbrella (Vitagraph, Dec. 18).—Being reasonably sure that any picture featuring Bunny is certain to create some semblance of amusement for the average spectator, it would appear the producers take advantage of this—that they are not altogether particular what kind of a vehicle they supply the comedian with. There is humor in the picture, yes; but remove Bunny from the lead role and we would have a conception worthy of the ink used in writing it. Bunny enters the bank to cash a check. The umbrella he hangs upon the counter, and during the scuffle it is pushed off onto the floor. There it remains undisturbed in full view for at least 48 hours, while Bunny rushes around in a wild search for it. Judging from the appearance of the umbrella you could duplicate it for \$1, and yet the man finds time and apparently many dollars to use in the attempt to recover it. Bunny declares he would not take \$1,000 for the thing, which is hardly enough to make his actions consistent. And then he returns to the bank to find the article where he left it. One glance at the floor would have saved all the fuss. The situation is too absurd for a legitimate comedy.

At the Dog Show (Vitagraph, Dec. 18).—Whether we are especially interested in dogs or not will make little difference in the degree of interest we will display for this picture. A half-reel is used in showing us one of the largest collections of dogs of all kinds ever exhibited on the screen. The photography is on a par with the Vitagraph standard.

Glimpses of Montana (Pathé, Dec. 19).—As an interesting and instructive study of the great Northwest's agricultural industry, this film is more than passably good. Obvious care has been used in the photography. Immense tractor engines are shown during the plowing, rolling, planting and harvesting in one operation. Also there are scenes of the famous copper mines in working order. After leaving Great Falls, Mont., the spectator is taken on a railroad train through the Rockies.

Sid Haddi Mourasnek (Pathé, Dec. 19).—The photography is extremely poor, and while the picture (a vanderbilt number) displays a woman, who is evidently connected with a vast amount of strength, there is nothing to cause any undue stir. As a whole, it is a cheap filler.

The First Settler's Story (Edison, Dec. 20).—Adapted from the poem by Will Carleton, and presented in the form of a narrative told by an old man to a party of tourists, this picture carries a sincere role of pathos that "acts over" strong. Only two actors appear, James Gordon as the first settler and Laura Sawyer as his wife, and both parts are played with much feeling. The story tells of the early days of these two pioneers in the wilderness, their love for each other and their struggles to build a home. Then comes the first quarrel over a trifling matter, and soon after that the tragedy that results in the girl's death. This is an instance where the spirit of a poem has been retained in the pictorial version. J. Barrie Dawley directed the picture.

Papering the Den (Biograph, Dec. 19).

—The reason for casting a man in the role of the female cook in this picture is not obvious. A woman accustomed to farcical acting probably would have added more to the humor. The idea of the story is original and sufficient for a brief farce. A young wife plans a surprise for her husband on his birthday by having his den papered. She engages a tramp to do the work, and this tramp and the cook fall in love on sight. The husband has occasion to telephone his wife, and over the phone he hears sounds of kissing. He returns home in a rage, and has summoned his lawyer to start divorce proceedings before the love affair of the cook and the tramp is revealed to him.

The Divorcee (Biograph, Dec. 19).—Laughs in this picture are few and far between, despite the fact that it is rated as a farce-comedy. A disagreeable wife attempts to make a servant out of her husband, and when he does not fall in with her plan she takes the advice of a friend and goes to Reno for a divorce. In Reno she finds another man, and brings him back as husband number two. This time conditions are reversed, for the husband must amputate the leg of the woman. The best situation is found when the two husbands meet at Coney Island and return to the new home, where the wife and the man she has divorced confront each other. He has a good laugh at her subdued spirit. The comedy in such a picture is not improved by a supposedly well-bred man tucking a napkin under his chin while at the breakfast table. Such a procedure is obviously out of character and not in the least amusing.

Rush Hours in New York (Kalem, Dec. 20).—This is another in the interesting series of New York scenes being presented by the Kalem Company. As the title suggests, the most crowded parts of the city have been selected at the busiest times of the day. The scenes include the City Hall at 5 A. M., Brooklyn Bridge early in the morning, the Marine Hotel crowd in the theater section, noon in Herald Square, the curb market on Wall Street, and Trinity churchyard.

Fuquie Pete and the Opera Troupe (Kalem, Dec. 20).—With John B. Brennan and Ruth Roland in the leading roles, this self-reel farce is made amusingly amusing. It is well acted, and the situations are comic in themselves. Pete, a cowboy, is attracted by a member of a traveling opera company, even to the extent of becoming an "angel" and supplying the manager with money for the support of his organization. When he insists that "his girl" play the star part the manager thinks of a plan to rid the company of the annoying Pete. He must set the king, and all his cowboy friends are advised of the happening. Pete's appearance on the stage is the signal for a miscellaneous shower of vegetables and eggs, and he leaves the theater in haste.

The Sheriff's Luck (Rasany, Dec. 19).—Though the theme has been developed in rather a vague manner, leaving a good deal for the spectator's conjecture, still the personality of Arthur Mackler in the role of the sheriff and the skilled care exercised in the staging and directing of the piece brings it out of the ranks of the

PLANTING THE SPRING GARDEN Comedy

Big fat Clitman is the victim of his wife's spring garden. The home and dogs destroy it as fast as he digs and plants. Clitman (Hugbie Mack) puts an end to the garden and his wife (Miss Finch) weeps.

A WOMAN Drama

She's a problem we won't give up. She spurns the man she marries because she loves another. She falls in love with her husband and hates the man she loved. Leah Baird is the woman.

CASEY AT THE BAT

LOVE HATH WROUGHT A MIRACLE

Casey has the "dam." He is the hope of the fans. He fails to make a hit and loses the game and his sweetheart. Love restores a cripple to health and strength.

THE ADVENTURE OF THE COUNTERFEIT BILLS

Maurice Costello, as Lambert Chase, the detective, traces the bills to a source which has defied the Government. He fastens the crime upon a supposedly respectable citizen and merchant.

MR. BOLTER'S NIECE Comedy

She's the cutest little thing. She wins the heart of the maiden lady next door. Then she brings Bolter and the lady together. Cupid ties the knot. Bunny, Miss Finch and Helen Costello make this an all-star comedy.

A BIT OF BLUE RIBBON Western

It leads to the arrest and detection of an outlaw. The old horse whose foretop it adorned carries his young mistress to the rescue of his friend and her sweetheart.

NEXT WEEK—SIX-A-WEEK

THE ANGEL OF THE DESERT—Obviously Beautiful.

THE WINGS OF A MOTH—Alluring.

THE DELAYED LETTER—Very Welcome.

TWO OF A KIND—Two

BETTY'S BABY—Comedies

ADVENTURE OF THE AMBASSADOR'S DISAPPEARANCE—Sure Results.

O'HARA HELPS CUPID—A Big Help.

Monday, Jan. 6

Tuesday, Jan. 7

Wednesday, Jan. 8

Thursday, Jan. 9

Friday, Jan. 10

Saturday, Jan. 11

Special Feature—THE LITTLE MINISTER, in Three Parts. Released Monday, January 13th, 1913.

Special Feature—THE VENGEANCE OF DURAND, OR THE TWO PORTRAITS, in Two Parts. Released Friday, January 24th, 1913.

failures. Based upon the saying, that "it is an ill wind that blows no one good," the author has constructed the tale of a sheriff who lost an outlaw but gained a wife. It would have been advantageous to the picture's exposition and interest if the author had introduced the widow in the beginning, with a more definite connection to the subject. But the picture's very airiness excuses considerable of the poor technique in writing. The sheriff, with his side, chased two outlaws over the border line. On their return they come across the widow lying senseless in the road after an accident. The sheriff, prior to this, has been complaining about his lack in failing to capture the bandits, but failure in this meant success in the pursuit of happiness and the man ceased to complain.

The Mayor's Crusade (Kalem, Dec. 18).—The attention of the newly-elected mayor on the reform ticket is called to conditions existing in one of the local sweatshops; conditions that need remedying. Being honest in his purpose the mayor undertakes personally to investigate the alleged trouble, and in order to do so disguises himself as a common laborer and secures employment in the establishment. Mary, a young girl in the shop, becomes ill through overwork and long hours and swoons at her sewing machine. On reviving she is sent home, attended by another girl. As the pair are leaving the factory an auto driven by the mayor's son passes; the condition of the girl is noticed; the machine is stopped and the girl is taken in and driven home. When Mary returns several days later, the employer attempts to make advances and is promptly rebuffed by the supposed workman, the mayor. Returning to his office, the mayor issues a warrant for the man's arrest. In the end the proprietor is forced to sign a document regulating the working hours and wages of his factory on an honest basis. Royal is captivated by the girl's charms and with the consent of his father becomes the favored suitor. It is a play of two interests: the love affair of the young people and the work of the father in bringing the villain to time and doing his duty. The author has made the mayor's work take precedence, allowing the other theme to figure only as a minor interest. While the players have done creditable work the play, as a whole, lacks vigor; lacks vital interest. For, after all, the spectator is really more interested in the love affair of these two people than in what the father is doing. Only as the tyranny affects the girl does it materially concern us. The scene where the mayor confronts the proprietor in his disguise and then removes it is weak, comparatively speaking.

Ramsey Ordway (Bell, Dec. 19).—As soon as one catches the spirit of the piece—if only a moment—there is nothing to mar the amusement to be found. As a travesty on tales such as "The Piper," it is an artistic picture in every particular. Ramsey Ordway plays the role of Ramsey in a way that strengthens one's conviction that he is a skilled actor and an artist to super time. Without the right shading such a role as this would undoubtedly prove utterly flat. There is plenty of chance to overplay the part, to make cheap burlesque out of it. Mr. Ramsey has stooped to none of it; his playing is clean, restrained, and funny. George Hernandez as the cannibal queen has a tendency to overplay his part a trifle too much to gain the best effects, yet there is no denying the comedy he has injected. The various other roles are exceptionally well handled. Ramsey's only object in life is to amuse himself by playing his flute. He is a big, good-natured, lazy fellow paying little heed to the manifold difficulties

which overtake him on account of this habit. His wanderings take him aboard a ship as a stowaway, where he escapes hard labor through his music, but later is cast adrift upon the waters to be washed up on the shores of an island inhabited by cannibals. Here he captures the fancy of the queen, which causes him no end of annoyance and trouble; if such a thing were possible for him. But the piece continues playing forever, disregarding the ups and downs this life may contain.

Madeleine's Christmas (Lubin, Dec. 17).—It requires something more than a stormy night, a small child, a heartbroken husband, and the return of a wayward wife to answer the requirements of an effective play at the present time, and the producers should have realized this in the production of this piece. Of course, there may be people who will be able to squeeze out a tear at the maslin sentiment found in the play, but that does not alter the fact that it is a poor photograph, technically and otherwise. The fact is, the play does not commence until the film is half run, until the young mother decides to give up her home and child for comfort and fame on the stage. In the first scene we are shown a young girl attempting to dance before a manager. A young violinist seduces her when she is turned away, and later calls at her home. The mother is introduced for no obvious reason. She dies soon afterward, and a year later the young people marry, and a year after that a baby girl is born to them. At this point, the mother, who apparently had made a little of stage life before, is offered the role of a leading lady, and disregarding her home and husband and baby she accepts. Five years elapse, and the father still plays his violin and the mother still plays her violin. On a dark, snowy night before Christmas the wife returns in rage, without explanation as to where she has been, and is joyously received into the man's arms. What sort of a man must this young fellow have been, who dreamed quite as oddly as he acted? Referring to his dream: it conformed to the period of 1883. We suppose the play was modern. The author has failed to develop his subject properly. Clearness is lacking. The acting is passable.

The Crooked Path (Lubin, Dec. 18).—This is, indeed, a story of the underworld, and a mighty good one in regard to setting, characters, and plot. It is in two reels. The people and their surroundings give the impression of being true to life, and there are plenty of thrills to keep the interest of the spectator on edge. Some exceptionally interesting situations have been developed with Dan Lyons, a crook, and his sweetheart, Nell Harris, as the characters of first importance. After pinning a watch, Lyons, proud of his "swag," visits Nell, and together they go to a dance hall, which is raided. Dan is taken to prison, and the heartbroken girl goes to the park, where she is found sitting forlornly on a bench by Will Kimball, a young clerkman. He takes her home as a companion for his blind mother. They fall in love, and are engaged to be married. Some of the best scenes in the picture occur when the scheme by which Dan escapes from jail, and once more becomes a menace to the girl who is trying to forget her mistakes of the past. It is a welcome relief to find a motion picture crook who remains true to his character, instead of undergoing a last moment reformation. Lyons August has a congenial role as the clerkman. Nell Harris in well played by Orni Hawley, and Jack Halliday gives a realistic interpretation of the crook.